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PROSODY AND RHETORIC

WORKS BY ROBY DATTA.

1. **Echoes from East and West to which are added Stray Notes of Mine Own** (Galloway and Porter, Cambridge, 1909). Cloth, Crown 8vo, 352 pages. *3s. 6d.* [To be had of DAS GUPTA & Co., 54-3, College St., Calcutta.]

The volume contains poetical renderings from masterpieces in 16 Indo-European languages, and is the first great contribution to Comparative Poetry. It has been highly spoken of in the English and the Indian Press.

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2. **Sakuntala and Her Keepsake rendered from the Sanskrit Play of Kalidasa** (Das Gupta & Co., Calcutta, 1915). Cloth, Crown 8vo, 168 pages. 12 as.

The rendering is in poetical prose and verse, and has been highly spoken of in the Press.

Mr. Arthur Symons wrote (1908) :—" You are a real poet, and have a wonderful command of the English language. Your 'Sakuntala' is far superior to the two English versions [of Jones and Monier-Williams] .....It will take rank among the best translations in English literature." " Your work is a masterpiece."

3. **Poems, Pictures and Songs to which is prefixed The Philosophy of Art** (Ready for print). Some of these have appeared in periodicals.

4. **Stories in Blank Verse to which is added An Epic Fragment** (Ready for print). Some of these have appeared in periodicals.

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PROSODY & RHETORIC

BY

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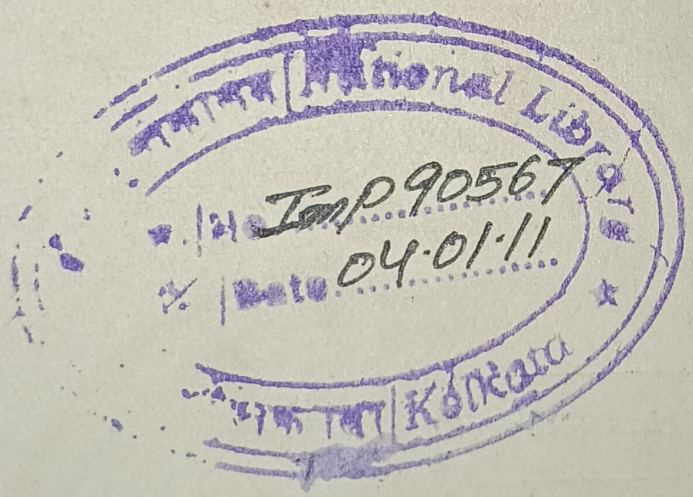

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TO

THE HON'BLE JUSTICE

SIR ASUTOSH MOOKERJEE, Kt., C. S. I.

He rose, a meteor, in the midst of men
To awe the world with splendour: many a star,
That might in other skies have shone afar,
Beside him paled, and swam not into ken.

His lore with glory fill'd the quarters ten
And won him such a name as nought could mar:
He fought and gain'd success without a scar,
A valiant knight, whose weapon was his pen.

Good-temper'd, even-minded, patient, wise,
He lent his aid wherever he could meet
A man of promise that deserved to rise:

In dealing justice fairly, none could beat
His breadth of view, and none the solemn guise
In which all fine distinctions he would greet.

PREFACE.

This treatise on Prosody and Rhetoric is mainly intended for students working for the Intermediate Examination of the University of Calcutta. Those preparing for the B. A. and M. A. Examinations in English will also find it useful in annotating Poetry and Drama. I have spared no pains in making the subject really interesting and in setting forth the latest ideas. If this treatise be widely appreciated, I shall deem my labour amply repaid.

Kasinath House,
BARNAGORE, CALCUTTA.
19th April, 1915.

ROBY DATTA.

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PROSODY.

Prosody (etymologically 'a song sung to music') is the grammar of verse. It has two branches, Orthoëpy and Versification. While **Orthoëpy** explains the nature of the accent and quantity of syllables and of emphases, pauses and tones, **Versification** treats of the laws of metre. **Verse** is the measured arrangement of words and the usual vehicle of poetry (*i.e.*, imaginative and emotional composition), whilst **Prose** is straightforward composition without a measured arrangement of words.

I. ACCENT AND QUANTITY.

Accent is of two kinds : (*a*) *pitch-accent* depending on the number of vibrations the vocal chords make in a given time ; and (*b*) *stress-accent* depending on the energy with which the breath in pronouncing any sound is expelled from the lungs. We find pitch-accent in Vedic Sanskrit and Classical Greek, and stress-accent in German and English.

There are three degrees of pitch and stress accent : (i) the principal accent, (ii) the secondary accent, and (iii) the absence of accent. In the case of pitch, the

principal accent is called *acute*, the secondary accent *circumflex*, and the absence of accent *grave*; while, in the case of stress, the principal accent is called *rising*, the secondary accent *combined*, and the absence of accent *falling*.

For purposes of versification the principal and secondary accents are not distinguished, but a distinction is made between accent and absence of accent.

As we are concerned here with English prosody, we will treat of the peculiarities of stress-accent only. The following facts should be carefully noted:—

(1) The tendency of the English language is to throw the accent as near the beginning of a word as possible: *e. g.*, *dél-i-ca-cy*, *plán-et-a-ry*, *món-arch-y*, *ef-frónt-e-ry*.

(2) Words of one syllable as a rule have no accent, but in combination with other words may bear an accent. Take Cowper's well-known line—*I am mónarch of âll I survéy*. Here *I*, *am* and *of* bear no accent, while *all* is accented.

(3) Words of two syllables have only one accent. In trisyllabic measures sometimes such quickly pronounced words as *very*, *many*, *any* are left unaccented.

(4) Words of three or four syllables may have both the primary and secondary accent; but many of them have no secondary accent worth noticing: *e. g.*, *díg-ni-ty*, *fi-dél-i-ty*.

(5) Words of four, five or more syllables have as a rule a secondary accent besides the primary: *e. g.*, *ác-ci-dént-al*, *ex-pér-i-mént-al*, *sú-per-nú-mer-a-ry*.

(6) Accent has a conservative effect on that syllable of a word on which it falls, unaccented syllables having a tendency more or less to disappear. This shows itself in the following processes :—

(*a*) *Aphæresis* or the dropping of an initial syllable : *e.g.*, *fráy* for *af-fráy*, *spíte* for *de-spíte*, *ménd* for *a-ménd*, etc. (*b*) *Syncope* or the dropping of a medial syllable : *e. g.*, *dám-sel* for *dám-o-sel*, *ém-press* for *ém-per-ess*, etc. (*c*) *Apocope* or the dropping of a final syllable : *e. g.*, *béast* for older *bést-e*, *éve* for older *év-en*.

(7) The difference of accent often distinguishes—(*a*) A noun from an adjective : *e. g.*, *éx-pert* (n.), *ex-pért* (adj.) ; *cóm-pact* (n.), *com-páct* (adj.) ; *pré-ce-dent* (n.), *pre-cé-dent* (adj.) ; etc. (*b*) A noun from a verb : *e. g.*, *cón-vict* (n.), *con-víct* (v.) ; *cón-vert* (n.), *con-vért* (v.), *áug-ment* (n.), *aug-mént* (v.) ; etc. (*c*) An adjective from a verb : *e. g.*, *áb-sent* (adj.), *ab-sént* (v.) ; *fré-quent* (adj.), *fre-quént* (v.) ; etc.

Students should master the peculiarities of accentuation by constant reference to a good dictionary.

Quantity is the relative duration of utterance of syllables or vowels. It is of three kinds : (i) *short*, as the *i* of *it* ; (ii) *long*, as the *i* of *machine* ; and (iii) *prolate*, as *ho* (in shouting). In Sanskrit, Greek and Latin prosody quantity is the basis of versification : long and prolate are not distinguished, but a distinction is drawn between long and short. A short vowel may be long by position if two or more consonants follow it : *e. g.*, *fist*, *hint*. Quantity, however, has never been the basis of English versification.

2. EMPHASIS, PAUSE AND TONE.

Emphasis is the stress of the voice laid on some particular word or words in a sentence in order to mark their superior importance : *e. g.*,

I come to *bury* Cæsar, not to *praise* him.
(Shakespeare).

Things *seen* are mightier than things *heard.*
(Tennyson).

Pauses are rests in the voice enabling the reader or speaker to take breath. There are two kinds of pauses peculiar to poetry : (*a*) the *final* pause at the end of each line, and (*b*) the *cæsural* pause at or near the middle of the line : *e. g.*,

Of Man's first disobedience, || and the fruit |
Of that forbidden tree, || whose mortal taste |
Brought Death into the world, || and all our woe, |
With loss of Eden, || till one greater Man |
Restore us, || and regain the blissful seat, |
Sing, Heavenly Muse. (Milton).
O thou, || whose mellow-sounding whispers are |
As of a leaf || by Zephyr newly kiss'd, |
Bright angel,—stay.
(Stray Notes of Mine Own).

It should be noted that a cæsural pause indicated by a punctuation mark is stronger than a final pause not marked by a stop.

Tones are modulations of the voice when speaking or reading. The different passions of the mind are expressed by different tones : *e. g.*, love is expressed by a soft

smooth voice, anger by a strong high voice, joy by a sweet clear voice, sorrow by a weak low voice, etc.

3. LAWS OF METRE.

Metre is the succession of groups of syllables arranged according to recognised standards in lines of a determinate length. It is of three kinds : (i) *quantitative*, as in Sanskrit, Greek and Latin ; (ii) *accentual*, as in German, Dutch and English ; and (iii) *syllabic*, as in Bengali and French.

Metre is to be distinguished from *rhythm*, which means the musical flow of language. While rhythm is essential to both prose and verse, metre is essential to verse alone.

Rime and alliteration are not essentials of metre, but are rather accidents of it. The best classical poetry had no rime ; and alliteration is found in early Teutonic poetry, but only as a means of drawing attention to the stressed syllables.

We will not discuss quantitative and syllabic metre, but will confine our attention to accentual metre, which we find in English poetry from Anglo-Saxon times down to our own day.

A **measure** or **foot** is a regular combination of unstressed and stressed syllables (in accentual metre) or of short and long syllables (in quantitative metre).

In English poetry the following measures are used :—

(A) Dissyllabic measures :

(i) *iamb* (non-stress + stress), *e. g.*, be-tráy, conféss.

(ii) *trochee* (stress + non-stress), *e.g.*, nó-ble, slúm-ber.

* (iii) *pyrrhic* (non-stress + non-stress), *e.g.*, on a (hill), in a (cot).

* (iv) *spondee* (stress + stress), *e.g.*, váin mán, fást hórse.

(B) Trisyllabic measures :

(i) *anapæst* (non-stress + non-stress + stress), *e.g.*, in-ter-céde.

(ii) *dactyl* (stress + non-stress + non-stress), *e.g.*, lá-bour-er.

(iii) *amphibrach* (non-stress + stress + non-stress), *e.g.*, con-tént-ed.

(iv) *amphimacer* (stress + non-stress + stress), *e.g.*, rún-a-wáy.

* (v) *tribrach* (non-stress + non-stress + non-stress), *e.g.*, (innu-)mer-a-ble.

* (vi) *moloss* (stress + stress + stress), *e.g.*, próud óld bóy.

* (vii) *bacchy* (non-stress + stress + stress), *e.g.*, a swéet child.

* (viii) *antibacchy* (stress + stress + non-stress), *e.g.*, stóut bó-dy.

Of these the pyrrhic, the spondee, the tribrach, the moloss, the bacchy and the antibacchy cannot be regularly used, but can only be employed to vary the rhythm of the regular measures. As the trisyllabic measures are sparingly used in comparison with the dissyllabic, the variations introduced by the tribrach, the moloss, the bacchy and the antibacchy are very rarely seen : and, even where they occur, they are explained away by most metrists.

English verses or lines of poetry are combinations of measures or feet: their length is determined by the number of feet combined. A verse of one foot is called *monometer*; of two feet, *dimeter*; of three feet, *trimeter*; of four feet, *tetrameter*; of five feet, *pentameter*; of six feet, *hexameter*; of seven feet, *heptameter*; of eight feet, *octometer*; and so on.

To determine the nature of a verse, it has to be scanned. **Scansion** is the dividing of a verse into the measures of which it is composed: the number and disposition of the stresses as well as of the syllables have to be considered.

Iambic measures.

(i) Iambic monometer. Type: x a.

I knów
The wáy,
Yet gó
Astráy. (By the author).

(ii) Iambic dimeter. Type: x a | x a.

With ráv | ish'd éars
The món | arch héars,
Assúmes | the gód,
Affécts | to nód. (Dryden).

(iii) Iambic trimeter. Type: x a | x a | x a.

A thóu | sand cúps | of góld
In Jú | dah déem'd | divíne—
Jehó | vah's vés | sels hóld
The gód | less héa | then's wíne. (Byron).

O ón | ward lét | us híe
In quést | of yón | der ráy ;
What, if | we fáil ? | awáy !
In yón | der líght | we'll díe.
(Echoes from East and West).

(iv) Iambic tetrameter (or **octosyllabic verse**).

Type : x a | x a | x a | x a.

On éi | ther síde | the rí | ver líe
Long fíelds | of bár | ley ánd | of ry'e,
That clóthe | the wóld | and méet | the sky' ;
And thró' | the fíeld | the róad | runs by'
To má | ny-tów | er'd Cám | elót.
(Tennyson).

To hér | who é | ver sháll | be bríght,
I, próne | to pér | ish, óf | fer thése
Decáy | ing, dy' | ing mél | odíes,
I, rúsh | ing ín | to énd | less níght.
(Stray Notes of Mine Own).

That form of iambic tetrameter in which the lines run on in rimed couplets is called **romantic metre.** It is used in Gay's Fables and in most of Scott's poems.

He hád | as yét | but hárd | ly réign'd,
Nor hád | he yét | his dúke | dom gáin'd,
When ín | the lánd | a wár | aróse,
Which tó | the éarth | much íll | should cáuse.
(Echoes from East and West).

(v) Iambic pentameter (or **decasyllabic verse**).

Type : x a | x a | x a | x a | x a.

Hígh on | a thróne | of róy | al státe, | which fár
Outshóne | the wéalth | of O'r | mus ánd | of I'nd,

Or whére | the gór | geous E'ast | with rích | est
hánd
Shówers on | her kíngs | barbár | ic péarl | and
góld,
Sátan | exált | ed sát, | by mér | it ráised
To thát | bad é | minénce. (Milton).

A máid | en yóung | I wás : | my bó | som yóung,
No móre | a búd, | nor yét | a fúll- | blown flówer,
Was át | that háp | py státe | when, át | a flásh
Of líght | or bréath | of Máy, | the léss | er búd
Doth blós | som fórth | intó | the fúll | er blóom
Of wó | manhóod : | a máid | en yóung | I wás,
And líght | ly wáter'd by' | those lóv | ing hánds
That képt | from blíght | my tí | ny tén | drils frésh.
(Stories in Blank Verse).

Of thése | the fálse | Achít | ophél | was fírst,
A náme | to áll | succéed | ing ág | es cúrst.
(Dryden).

The cúr | few tólls | the knéll | of párt | ing dáy,
The lów | ing hérd | winds slów | ly ó'er | the léa :
The plóugh | man hóme | ward plóds | his wéa |
ry wáy,
And léaves | the wórld | to dárk | ness ánd | to
mé. (Gray).

The first two examples are in (heroic) **blank verse**, the third is in the **horoic couplet**, and the fourth in the **heroic quatrain** (also called elegiac stanza).

The essentials of good blank verse are :—

(1) There should be no rime.

(2) There should be at least one cæsural pause (in or after almost any foot) besides the final pause in every line.

(3) There should be 'overflow' of sense (Fr. enjambement) from line to line: in other words, the verses should be 'run-on' and not 'end-stopt'.

(4) A trochee may be substituted for an iamb at the beginning of a line or in the middle after a strong pause or for special effect.

(5) A pyrrhic and a spondee may occasionally be allowed to take the place of two iambs.

Blank verse is of two kinds: (*a*) **epic blank verse** (such as we find in Milton), and (*b*) **scenic blank verse** (such as we find in Shakespeare). In epic blank verse, the construction runs through several lines at a stretch, and there are no incomplete lines or hypermetrical syllables; whilst, in scenic blank verse, the construction runs through a few lines, and there are occasionally lines of less than five feet and sometimes supernumerary syllables at the end. The following example from *Hamlet* will illustrate the above points:—

King. There's mát | ter ín | these síghs, | these
pró | found héaves:
You múst | transláte: | 'tis fít | we ún | derstánd |
them.
Whére is | your són? | —— | —— | ——
Queen. Bestów | this pláce | on ús | a lít | tle while.

An almost endless variety of blank verse is possible, according as the words used are monosyllables, dissyllables, trisyllables and polysyllables, and according as they are arranged in the line. The student can amuse himself by

making as many permutations of iambic pentameter as he can with the following type-words :—

1. { Dip (x)
   { Tóne (a)
2. { Ascént (x a)
   { Cádence (a x)
3. { Exténsion (x a x)
   { O'verláp (a x a)
4. { Predóminánce (x a x a)
   { I'nterlácement (a x a x)
5. { Circúmvolútion (x a x a x)
   { Súperéminénce (a x a x a)
6. { Megálosy'mphony' (x a x a x a)
   { O'vermódulátion (a x a x a x)
7. { Chromátodíatónic (x a x a x a x)
   { Hy'peréuphonóphily' (a x a x a x a)
8. { Canórifícabílity' (x a x a x a x a)
   { Hémidémisémiquáver (a x a x a x a x)
9. { Syríngoty'mpanómachía (x a x a x a x a x)
   { I'sotónorhy'thmicálity' (a x a x a x a x a)
10. Sonórifícabílitúdinóus (x a x a x a x a x a)

In Shelley we have what is called **rimed blank verse** (*i. e.* run-on verse with rime), while the heroic couplet and the heroic quatrain have a regular stop at the end of every other line.

(vi) Iambic hexameter (or **alexandrine verse**).

Type : x a | x a | x a||x a | x a | x a.

The dew | was fall | ing fast, ||the stars | began | to blink ;
I heard | a voice ; | it said, || 'Drink, pret | ty crea |
ture, drink !'
Wordsworth).

The néw- | bathed súm | mer-móon || is thróned | on
stár- | paved héight,
And áll | the éarth | is clád || in wéeds | of móon | beam
white.
(Poems, Pictures and Songs).

Whére am | I ? whát | did I′? || what múst | I dó | agáin ?
What ráp | ture séiz | es mé ! || What spír | it-gnáw |
ing páin !
(Echoes from East and West).

This metre, which has a cæsura at the end of the third foot, is very common in French poetry, and has been used throughout Drayton's *Polyolbion*. Dryden and Pope use occasional alexandrines to vary the monotonous rhythm of the heroic couplet.

(vii) Iambic heptameter (or **fourteener**).

Type : x a | x a | x a | x a || x a | x a | x a.

John Gíl | pin wás | a cít | izén || of créd | it ánd |
renówn,
A tráin- | band cáp | tain éke | was hé || of fá | mous
Lón | don tówn.
(Cowper).

To whóm | said Rá | van sóre | at héart, || his fáce |
with sór | row white :
"This tále | of thíne | is líke | untó || a ví | sion séen |
at níght."
(Echoes from East and West).

The iambic heptameter with its cæsura at the end of the fourth foot is sometimes written in the form of alternate tetrameter and trimeter : *e.g.*,

John Gíl | pin wás | a cít | izén |
Of créd | it ánd | renówn,
A tráin- | band cáp | tain éke | was hé |
Of fá | mous Lón | don tówn.
(Cowper).

In some cases alternate rimes are used : *e.g.*,

O blíthe | new-cóm | er ! I′ | have héard, |
I héar | thee ánd | rejóice :
O cúc | koo, sháll | I cáll | thee bírd, |
Or bút | a wán | d (e) ring vóice ?
(Wordsworth).

The tetrameter, again, may be divided into riming halves, while the trimeter is kept undivided : *e.g.*,

The sky′ | is dún, || the sínk | ing sún |
Hath spént | his lást | of ráys ;
And Phíl | omél || with lóng | low swéll |
Is brím | ful óf | her láys.
(Poems, Pictures and Songs).

The above lines may also be written thus :

The sky′ | is dún, |
The sínk | ing sún |
Hath spént | his lást | of ráys ;
And Phíl | omél |
With lóng | low swéll |
Is brím | ful óf | her láys.

(viii) Iambic octometer.

Type : x a | x a | x a | x a || x a | x a | x a | x a.

It is usual to write the iambic octometer, which has a cæsura after the fourth foot, in two tetrameters : *e.g.*,

So think | ing, ón | and ón | he wént, |
Till hé | attáin'd | the fór | est's vérge ;
The gár | ish dáy | was wéll- | nigh spént, |
Birds had | alréad | y ráised | its dírge.
Oh, whát | a scéne ! | how swéet | and cálm ! |
It sóothed | at ónce | his wóund | ed príde,
And ón | his spír | it shéd | a bálm |
That áll | its yéarn | ings púr | ifíed.

(Toru Dutt).

It is open to the reader to regard the above lines either as octometers or as tetrameters. If there were no rime in the alternate first halves, then they could be unquestionably regarded as octometers. Take the following :—

In róbe | and crówn | the king | stept dówn, |
To méet | and gréet | her ón | the wáy ;
'It ís | no wón | der', sáid | the lórds, |
'She ís | more béau | tiful | than dáy.'

(Tennyson).

As 'down' and 'lords' do not rime, we can take the rhythm in these lines to be octometric.

(ix) Iambic nonameter.

Type : x a | x a | x a | x a || x a | x a || x a | x a | x a.

When E've | on cát | tle-fólds | doth líght, || her fráme |
all tíred, || with dówn- | drawn góld | en véil,
Thóu, in | a cór | ner óf | some hóme, || dost né | ver
líght || the lámp | of év | en pále ;
With féet | in dóubt | all fál | tering, || with trém | bling
bréast, | with lów | ly-fáll | en síght,
With smíles | all sóft, | thou gó | est nót, || in básh |
fulnéss, || to brí | dal cóuch | bedíght.

(Echoes from East and West).

There are two cæsuræ in each line, which should be observed in reading the above.

(x) Iambic decameter.

Type : x a | x a | x a | x a | x a || x a | x a | x a | x a | x a.

As the iambic decameter breaks into two halves at the end of the fifth foot, it practically resolves itself into two pentameters.

Catalectic Iambic Measures.

The term **catalectic** is applied to a verse ending in an incomplete foot.

(i) Iambic dimeter catalectic. Type : x a | x.

I, knów | ing
The wáy,
Am gó | ing
Astráy. (By the author).

The first and third lines are iambic dimeter catalectic.

(ii) Iambic trimeter catalectic. Type : x a | x a | x.

Whó are | they, shín | ing,
A nést | of hé | roes ?
The yóuth | of Rúd | ra ;
Só, on | good hórs | es.
(Echoes from East and West).

(iii) Iambic tetrameter catalectic.

Type : x a | x a | x a | x.

And fór | the tén | der mó | ther
Who dán | dled hím | to rést,
And fór | the wífe | who núrs | es
His bá | by át | her bréast,

And fór | the hó | ly máid | ens
Who féed | th(e) etér | nal fláme,
To sáve | them fróm | false Séx | tus
That wróught | the déed | of sháme.
(Macaulay).

The first, third, fifth and seventh lines are iambic tetrameter catalectic. The fourth foot in each of the following lines is catalectic :—

Róme had | a míght | y hé | ro || in Cæ′ | sar hígh |
and gréat,
Who líved | a héart | less víc | tor, || and mét |
a ty′ | rant's fáte :
Gréece had | her A'l | exán | der, || who áll | the wórld |
defíed,
And píned | for lánd | to cón | quer || and brók |
en-héart | ed díed.
(Poems, Pictures and Songs).

(iv) Iambic pentameter catalectic.

Type : x a | x a | x a | x a | x.

I háte | the dúst | and dín | of bát | tle,
The brá | zen tóngue | of trúm | pets kéen ;
I háte | the drúm's | discórd | ant rát | tle,
The thún | der óf | the héll- | machíne.
(Poems, Pictures and Songs).

The first and third lines are iambic pentameter catalectic.

(v) Iambic hexameter catalectic.

Type : x a | x a | x a | x a | x a | x.

Who, sóon | as hé | was bórn, | the fírst, | high-mínd | ed,
Himsélf | a Gód, | the Góds | by míght | excéed | ed,

Befóre | whose bréath | both Héaven | and Éarth |
did trém | ble
For might | of mán | hood: hé, | O mén, | is I'n | dra.
(Echoes from East and West).

It is possible to take the above as pentameter lines with a supernumerary syllable.

Trochaic Measures.

(i) Trochaic monometer. Type: a x.

Túrning,
Búrning,
Chánging,
Ránging.
(From a quotation).

(ii) Trochaic dimeter. Type: a x | a x.

Rich the | tréasure,
Swéet the | pléasure.
(Dryden).

Kíss me | plénty,
Swéet and | twénty.
(Made up by the author).

(iii) Trochaic trimeter. Type: a x | a x | a x.

Dángers | dó not | dáre me,
Térrors | cánnot | scáre me;
Gód my | guíde, I'll | béar me
Mánful | ly' for | éver.
(From a quotation).

Whát is | nót yet | gíven
Thát Thou | máyst be | stów,

Thóu who | séntest | héaven
Tó this | éarth be | lów ?
(Poems, Pictures and Songs).

In the latter example the first and third lines are perfect trochaic trimeter, while the second and fourth lines are trochaic trimeter catalectic.

(iv) Trochaic tetrameter. Type : a x | a x | a x | a x.

Téll me | nót in | móurnful | númbers,
Life is | bút an | émpty | dréam ;
Fór the | sóul is | déad that | slúmbers,
And thíngs | áre not | whát they | séem.
(Longfellow).

Slówly | grew the | spróut of | Scíence,
Wáter'd | by the | mínd of | mán ;
Róse her | bóughs in | héaven's de | fíance
A's the | grówth of | stém be | gán.
(Poems, Pictures and Songs).

In each of the above examples the first and third lines are perfect trochaic tetrameter, while the second and fourth lines are trochaic tetrameter catalectic.

Whén the | British | wárrior | quéen,
Bléeding | fróm the | Róman | róds,
Sóught with | án in | dignant | míen
Counsel | óf her | cóuntry's | góds,
Ságe be | néath a | spréading | óak
Sát the | Drúid, | hóary chíef :
E'v'ry | búrning | wórd he | spóke
Fúll of | ráge and | fúll of | gríef.
(Cowper)

Hígher, | hígher | úp the | knóll
Wánning | with the | wáne of | dáy,
Thró' a | róckway, | tó our | góal,
Clóuds of | héaven, we | wórk our | wáy:
By' the | gárdens' | swéet gray | glóom,
By' the | blóom of | víneyards | óld,
U'p the | júts of | róck that | lóom,
O'n our | lófty | wáy we | hóld.

(Poems, Pictures and Songs).

Here the lines are trochaic tetrameter catalectic.

In Longfellow's *Hiawatha* we get perfect tetrameter lines without rime and running on at varying length.

(v) Trochaic pentameter.

Type: a x | a x | a x | a x | a x.

Móuntain | winds! oh, | whíther | dó ye | cáll me?
Váinly, | váinly | wóuld my | stéps pur | súe:
Cháins of | cáre to | lówer | éarth en | thráll me;
Whérefore | thús my | wéary | spírit | wóo?

(From a quotation).

Here the first and third lines are perfect trochaic pentameter, while the second and fourth lines are trochaic pentameter catalectic.

(vi) Trochaic hexameter.

Type: a x | a x | a x | a x | a x | a x.

O'n a | móuntain | strétch'd || be | néath a | hóary | willow,
Láy a | shépherd | swáin, || and | víew'd the | rólling | billow.

(From a quotation).

Here the lines are perfect trochaic hexameter with a cæsura in the middle of the third foot.

Táke O | táke this | léaflet, || Lórd of | áll the | E'arth,
Fróm the | sílvan | máiden, || hówso | vóid of | wórth.
Hér thou | hást for | gótten ; || yét can | shé for | gét
Thée on | whóm for | éver || áll her | sóul is | sét ?
(Echoes from East and West).

Here the lines are trochaic hexameter catalectic with a cæsura after the third foot.

(vii) Trochaic heptameter.

Type : a x | a x | a x | a x | a x | a x | a x.

Hásten, | Lórd, to | réscue | mé, || and | sét me |
sáfe from | tróuble ;
Sháme thou | thóse who | séek my | sóul, || re | wárd
their | míschief | dóuble.
(From a quotation).

Here the lines are perfect trochaic heptameter with a cæsura in the middle of the fourth foot.

Fáre thee | wéll, sweet | lánd of | Fránce, || which |
I' should | hóld so | hígh !
Crádle | óf my | háppy | príme, || to | léave thee | ís
to | díe.
(Echoes from East and West).

Here the lines are trochaic heptameter catalectic with a cæsura in the middle of the fourth foot.

Téll me, | téll me, | háppy | Dáwn, || whó hath |
máde thee | fíne,
Léft that | róund ver | mílion | tínge || ón that |
brów of | thíne ?
(Echoes from East and West).

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Here the lines are trochaic heptameter with the fourth and seventh feet catalectic. It is, of course, possible to regard the above as an alternation of trochaic tetrameter catalectic and trochaic trimeter catalectic, in which case the lines should be written thus:

Téll me, | téll me, | háppy | Dáwn,
Whó hath | máde thee | fíne,
Léft that | róund ver | mílion | tínge
O'n that | brów of | thíne?

Take the following:—

I' can | stéal: but | thére's the | cáne—
Whát a | sád dis | áster!
I' can | álso | móck the | cáne,
Fát-head | óf a | máster.

(Poems, Pictures and Songs).

Here the first and second, third and fourth lines may be taken together as trochaic heptameter with the fourth foot catalectic.

(viii) Trochaic octometer.

Type: a x | a x | a x | a x || a x | a x | a x | a x.

O'nce up | ón a | mídnight | dréary, || whíle I |
pónder'd, | wéak and | wéary,
O'ver | mány | a | quáint and | cúrious || vólume | óf
for | gótten | lóre,
Whíle I | nódded, | néarly | napping, || súdden | ly'
there | cáme a | tápping,
A's of | sómeone | géntly | rápping, || rápping | át my |
chámber | dóor.
(Poe).

The first and third lines are perfect trochaic octometer

with riming halves, while the second and fourth lines are trochaic octometer catalectic. It is possible to write the above lines in the form of tetrameters also.

Cómrades, | léave me | hére a | líttle, || whíle as | yét
'tis | éarly | mórn,
Léave me | hére, and | whén you | wánt me || sóund
up | ón the | búgle | hórn.
(Tennyson: *Locksley Hall*).

Rích in | róyal | wórth and | válour, || rích in | hóly |
Védic | lóre,
Dása | rátha | rúled his | émpire || ín the | háppy | dáys
of | yóre.
(Romesh Dutt).

O'n the | sácred | pláin of | Kúru || mét to | géther | fór
the | fráy
Míne own | mén and | áll the | Pándavs: || téll me, |
Sánjay, | whát did | they?
(Echoes from East and West).

The above lines are in trochaic octometer catalectic usually called **the metre of Locksley Hall.** If the alternate halves rime, then the metre resolves itself into a perfect tetrameter followed by a tetrameter catalectic, as in Longfollow's *Psalm of Life.*

(ix) and (x) Trochaic nonameters and decameters are not in use.

Anapæstic Measures.

(i) Anapæstic monometer. Type: x x a.

In a swéet
Resonánce

All their féet
In the dánce
All the níght
Tinkled líght.

(From a quotation).

It is possible to read the above also as amphimacric monometer.

(ii) Anapæstic dimeter. Type: x x a | x x a.

Prithee, Cú | pid, no móre
Hurl thy dárts | at three scóre;
To thy gírls | and thy bóys
Give thy páins | and thy jóys;
Let Sir Trúst | y and mé
From thy fró | lics be frée.

(Addison).

(iii) Anapæstic trimeter. Type: x x a | x x a | x x a.

I am món | arch of áll | I survéy,
(x) My ríght | there is nóne | to dispúte;
From the cén | tre all róund | to the séa
I am lórd | of the fówl | and the brúte.

(Cowper).

Notice the omission of an unstressed syllable at the beginning of the second line. The substitution of an iamb for an anapæst is allowable.

He is góne | on the móunt | ain,
He is lóst | to the fór | est,
Like a súm | mer-dried fóunt | ain,
When our néed | was the sór | est.

(Scott).

Here the lines are anapæstic trimeter catalectic. Some metrists regard these lines as dimeter with a supernumerary syllable.

(iv) Anapæstic tetrameter.

Type : x x a | x x a | x x a | x x a.

The Assy'r | ians came dówn | like a wólf | on the fóld,
And their có | horts were gléam | ing with púr | ple and góld.
(Byron).

She skíms | like a bírd | on the fóam | of a stréam,
She flóats | like a láugh | from the líps | of a dréam.
(Sarojini Naidu).

Here the feet italicised are iambs for anapæsts.

Not a drúm | *was héard*, | not a fú | neral nóte
As his córpse | to the rám | parts we húr | ried :
Not a sól | dier dischárged | *his fáre* | *well shót*
O'er the gráve | where our hé | ro we búr | ied.
(Wolfe).

In the last example we have perfect anapæstic tetrameter alternating with anapæstic tetrameter catalectic. Notice also that some feet are iambic instead of anapæstic.

(v) Anapæstic pentameter catalectic.

Type : x x a | x x a | x x a | x x a | x.

On the wárm | cheek of yóuth | smiles and rós | es
were blénd | ing.
(From a quotation).

When the hóunds | *of spring* | are on wín | *ter's*
trá | ces.
(Swinburne).

Some metrists regard these lines as tetrameter with a hypermetrical syllable.

Dactylic Measures.

(i) Dactylic monometer. Type : a x x.

Wéarily,
Dréarily,
Wéarily
Gó. (By the author.)

Here the first three lines are perfect dactylic monometer, while the last line is catalectic.

(ii) Dactylic dimeter. Type : a x x | a x x.

O'ne more un | fórtunate
Wéary of | bréath,
Ráshly im | pórtunate,
Góne to her | déath !
Táke her up | ténderly,
Líft her with | cáre,
Fáshion'd so | slénderly,
Yóung and so | fáir.

(Hood).

Here the odd lines are perfect dactylic dimeter, while the even lines are catalectic (with two syllables cut off).

Cóme away, | *cóme away*,
Hárk to the | súmmons !
Cóme in your | *wár-array*,
Géntles and | cómmons.

(Scott).

Here the odd lines are perfect dactylic dimeter, while the even lines are catalectic (with one syllable cut off). The first and third lines do not rime perfectly.

(iii) Dactylic trimeter. Type : a x x | a x x | a x x.

Chéerily, | chéerily, | *insect, sing ;*
Blíthe be thy | nótes in the | *hickory :*
E'very | bóugh shall an | *ánswer ring,*
Swéeter than | trúmpet of | *victory.*
(From a quotation).

Here the rimes are not perfect.

Mérrily, | mérrily | éver
Flówest thou | ónward, O | ríver.
(By the author).

Here the lines are catalectic with one syllable short.

Mérrily, | mérrily | flów,
Slúggish and | wándering | Pó.
(By the author).

Here the lines are catalectic with two syllables short.

(iv) Dactylic tetrameter.

Type : a x x | a x x | a x x | a x x.

Wéary way- | wánderer, | lánguid and | *sick at heart,*
Trávelling | páinfully | óver the | *rúgged road,*
Wíld-visaged | wánderer, | *Gód help thee,* | wrétched one !
Sórely thy | líttle one | drágs by thee | bárefooted ;
Cóld is thy | báby that | hángs at thy | *bénding back,*
Méagre, and | lívid, and | scréaming for | mísery.
(Southey).

Here the lines do not rime. The feet italicised are not perfect.

Mérrily, | mérrily | sháll I live | nów,
U'nder the | blóssom that | hángs on the | bóugh.
(Shakespeare).

Here the lines are dactylic tetrameter catalectic with two syllables short.

Háil to the | chief who in | triumph ad | vánces!
Hónour'd and | bléss'd be the | évergreen | pine!
Lóng may the | trée in his | bánner that | glánces
Flóurish the | shélter and | gráce of our | líne!
(Scott).

Here the odd lines are catalectic with one syllable short, while the even lines are catalectic with two syllables short,

Knów ye the | lánd where the | cy'press and | my'rtle
Are | émblems of | déeds that are | dóne in their | príme,
Where the | ráge of the | vúlture, the | lóve of the | túrtle,
Now | mélt into | sórrow, now | mádden to | críme?
(Byron).

These lines are a good example of run-on dactyls, the end of each line running on metrically into the beginning of the next line. There are other ways of scanning these lines, but the scansion here given is the best.

(v) Dactylic pentameter catalectic.

Type: a x x | a x x | a x x | a x x | a.

Lánd of the | *béautiful*, | *béautiful* | lánd of the | frée,
O'ften my | *héart had turn'd*, | *héart had turn'd* | lónging to | thée;
O'ften had | *móuntain-side*, | *móuntain-side*, | bróad lake and | stréam,
Gléam'd on my | *wáking thought*, | *wáking thought* | crówded my | dréam.
(From a quotation).

Notice that the word or words of the second foot are repeated in the third foot in each line.

(vi) Dactylic hexameter.

Type: a x x | a x x | a || x x | a x x | a x x | a x.
a x x | a x x | a x || x | a x x | a x x | a x.

The cæsura in the middle of the third foot is essential.

Thís is the | fórest pri | méval, || but | whére are the | héarts that be | néath it
Léap'd like the | róe when he | héars || in the | wóod-land the | vóice of the | húntsman?
Whére is the | thátch-roofèd | víllage, || the | hóme of A | cádian | fármers?

(Longfellow: *Evangeline*).

The above extract shows the dactylic hexameter in its pure form. But, in imitation of Greek and Latin hexameters, spondees may be used instead of dactyls in all feet except the fifth: *e.g.*,

Síng of the | ánger, O | Góddess, || of | *Péleu's'* | óffspring A | chílles,
Térrible | ánger, that | wróught || to A | *chæ'áns* | sórrows un | número'd;
Mány a | *stúbbórn* | sóul || to the | néther do | máin it es | córted,
Sóuls of the | dóughty, them | *sélves* || *dóled* | óut as a | rávin to | wár-hounds,
A'lso to | *áll bírds* | wingèd; || and | *wróught wás* | Júpiter's | cóunsel,
Sínce, from the | véry be | ginning, || a | *díscórd* | séver'd a | súnder

A'treu's | óffspring, the | chief || of the | péople, and |
gódly A | chílles.
(Echoes from East and West).

Notice that two spondees side by side are avoided in the foregoing example, as they do not go well in English.

Amphibrachic Measures.

(i) Amphibrachic monometer. Type: x a x.

'Tis fólly,
My Mólly,
To márry
In húrry.
(By the author).

(ii) Amphibrachic dimeter. Type: x a x | x a x.

'Tis pléasant | to wállow
In wáter | full shállow.
(By the author).

The wárm *sun* | is fáiling,
The bléak *wind* | is wáiling,
The báre *boughs* | are síghing,
The pále *flowers* | are dy'ing.
(Shelley).

In the latter example the words italicised bear no stress.

(iii) Amphibrachic trimeter.

Type: x a x | x a x | x a x.

I stóod in | the mídst of | the válley,
A-lóoking | adówn for | an álley.
(By the author).

(iv) Amphibrachic tetrameter.

Type : x a x | x a x | x a x | x a x.

O tálk not | to mé of | a náme great | in stóry ;
The dáys of | our yóuth are | the dáys of | our glóry.
(Byron).

Here the lines are perfect amphibrachic tetrameter.

There cáme to | the bréach a | poor éxile | of E'rin ;
The déw on | his thín robe | was héavy | and chíll.
(Campbell).

Here the first line is perfect amphibrachic tetrameter, while the second line is amphibrachic tetrameter catalectic.

O yóung Lo | chinvár is | come oút of | the wést,
Through áll the | wide Bórder | his stéed was | the bést.
(Scott).

Here the lines are catalectic.

Amphimacric measures.

(i) Amphimacric monometer. Type : a x a.

Pút on white,
Bláck and gráy ;
Lét your líght
Sísters pláy.
(Shelley).

It is possible to scan the above also as trochaic dimeter catalectic.

(ii) Amphimacric dimeter. Type : a x a | a x a.

Dáy by dáy, | níght by níght,
Sún and móon | shéd their líght.
(By the author).

(iii) Amphimacric trimeter.

Type : a x a | a x a | a x a.

Cóme awáy, | cóme away, | déath,
A′nd ìn sád | cy′press lét | mé be láid ;
Fly′ awáy, | fly′ awáy, | bréath ;
I′ am sláin | by′ a fáir | crúel máid.
(Shakespeare).

Nót a flówer, | nót a flówer | swéet,
O′n my bláck | cóffin lét | thére be strówn ;
Nót a fríend, | nót a fríend | gréet
My′ poor córpse, | whére my bónes | sháll be thrówn.
(Shakespeare).

Here the odd lines are amphimacric trimeter catalectic, while the even lines are perfect.

(iv) Amphimacric tetrameter catalectic.

Type : a x a | a x a | a x a | a x.

Cóme awá', | cóme awá', | cóme awá' | dównward,
Wháre the prét (ty) | líttle ríll | flóws awá' | tównward,
Flóws awá,' | róws awá', | góes awá' | créepin',
Whíle the sóft (er) | gówd of éve | fá's on hér | léapin'.
(Poems, Pictures and Songs).

In the first foot of the second and fourth lines there is a hypermetrical syllable.

Variations in Metre.

In every line of verse, each foot must be (*a*) **of equal duration** in point of utterance, and (*b*) **of the same rhythmical type** whether falling (as when the first syllable is stressed) or rising (as when the last syllable is stressed) or combined (as in amphibrachs or amphimacers). From this it follows that the rhythm is not broken if in a

dissyllabic measure two unstressed syllables are used instead of one, or if in a trisyllabic measure one unstressed syllable is used instead of two, or if in any measure a part of a foot is cut off with a compensatory pause, provided (*a*) the foot can be uttered in the same time and (*b*) the stressed and unstressed syllables are arranged in the same rhythmical order.

The following variations in metre should be noted:—

(*a*) Unstressed monosyllables may be omitted at the beginning of an iambic or anapæstic verse or at the end of a trochaic or dactylic verse.

Wéigh | the vés | sel úp,
Once dréad | ed by′ | our fóes.
(Cowper).

I am món | arch of áll | I survéy,
My right | there is nóne | to dispúte.
(Cowper).

Téll me | nót in | móurnful | númbers,
Life is | bút an | émpty | *dréam.*
(Longfellow).

Cóme away, | cóme away,
Hárk to the | *súmmons.*
(Scott).

In each of the last two examples the second line is catalectic.

(*b*) Iambs and anapæsts may be mingled together, as also trochees and dactyls.

When the hóunds | *of spring* | are on win | *ter's trá* | ces,
The mó | ther of mónths | *in méad* | ow or pláin

Fills | *the shád* | ows and wind | *y plá* | ces
With lisp | *of léaves* | *and rip* | ple of ráin.
(Swinburne).

Bind on thy | sándals, O | *thóu most* | *fléet*,
O'ver the | spléndour and | spéed of thy | *féet*.
(Swinburne.)

The latter verses may also be scanned thus :

Bind | on thy sán | dals, O thóu | most fléet,
O' | ver the splén | dour and spéed | of thy féet.

Longfellow in his English hexameters sometimes uses a trochee for a dactyl.

(c) One kind of dissyllabic measure may be substituted for another (i) at the beginning of a verse, (ii) in the middle of a verse after a strong pause, or (iii) for special effect. This is called by Masson **dissyllabic variation.**

High on | a thróne | of róy | al státe, which fár
Outshóne | the wéalth | of O'r | mus ánd | of I'nd.
(Milton).

O sháme | to mén ! | *Dévil* | with dév | il dámn'd.
(Milton).

Féw, féw | shall párt | where mán | y méet.
(Campbell).

Their páin | ful stéps | *o'er the* | *búrnt sóil.* | And nów.
(Milton).

And dówn | ward féll | *into* | a gróv | (e) lling swine.
(Milton).

(*d*) An extra unaccented syllable (or even two) may be added to a dissyllabic measure (i) at the beginning of a

verse, (ii) in the middle of a verse, or (iii) at the end of a verse. This is called by Masson **trisyllabic variation.**

To insúlt | the póor | or béau | ty ín | distréss.
(From a quotation).

Abóm | iná | *ble, unút* | *terablé* | and wórse.
(Milton).

Is nót | so és | *timable, próf* | itá | ble néi | *ther.*
(Shakespeare).

'Tis nót | alóne | my ínk | y clóak, | good mo | *ther.*
(Shakespeare),

I cán | not spéak | to hér, | yet shé | urged cón | *ference.*
(Shakespeare).

The extra syllables used are called supernumerary or hypermetrical.

(*e*) There may be **synæresis** or coalescence of two unstressed syllables not divided by a consonant : *e. g.*, *mú-tu-al* and *guár-di-an* may be taken as dissyllables instead of trisyllables. Similarly the combination *mány a* is taken as a dissyllable.

Guárdian | ángels, | O′ pro | téct her.
(Burns).

E′yes a | *mútual* | sóul con | féssing.
(Campbell).

They páss'd, | and mán | *y a* ré | gion dól | oróus.
(Milton).

(*f*) There may be **elision** or dropping of a vowel at the end of a word through contact with a vowel at the beginning of the next word : *e. g.*, *the ocean-stream* is read as *th'ocean-stream.*

Súrely it | were bét | ter nót | to bé.

(Tennyson).

Here *surely it* is pronounced as *surely't*.

Composite Measures.

Composite measures are combinations of different metres (*e.g.*, iambs and trochees, iambs and anapæsts etc.) or of different numbers of feet (*e.g.*, dimeters and trimeters, tetrameters and trimeters etc.). A good example of a composite measure is Coleridge's *Kubla Khan*. Other examples are :—

Sún | set and éve | ning stár,
And óne | clear cáll | for mé !
And máy | there bé | no móan | ing át | the bár
When I′ | put óut | to séa.

(Tennyson).

Bréak, || bréak, || bréak,||
On thy cóld | gray stónes, | O séa !
And I wóuld | that my tóngue | could út | ter
The thóughts | that aríse | in mé.

(Tennyson).

Máb the | Quéen of | Fáiry | lánd
Bóre King | O'be | rón the | Gránd
A dáugh | ter láugh | ter-lád | en :
Fáirest | óf the | Fáiry | Bánd,
Thére | was nót || in hér | a blot
Wherewíth | to bláme | her :
Tíny | Máy, || shíny | Fáy—
So díd | they náme | her.

Bright | as a blós | som néw || in a déll | of déw,
She wáx'd | a wín | some máid | en.
(By the author).

O swéet | the hy'mn | and túne,
O swéet | the sóng | of Júne ;
O mél | low, mél | low, mél | low still
Flóws the | pánting, | pánting | ríll ;
O'ver | sánd and | óver | dúne
Sínging, | rínging, | dáncing, | gláncing | flóws the | ríll,
Mérrily, | mérrily, | mérrily | dówn the | hill.
(Stray Notes of Mine Own).

Anglicised Metres.

In anglicising classical metres, quantity is replaced by accent, and sometimes regularity is given to the disposition of the stresses.

1. Greek and Latin Hexameters.

Type: a x x | a x x | a || x x | a x x | a x x | a x.
a x x | a x x | a x || x | a x x | a x x | a x.

In all feet except the fifth a spondee may be substituted.

A'rms and the | héro I | sing, || who from | *óut Tróy's* | bórders, the | fóremost,
Fly'ing, to | I'taly | *cá'me*, || *fa'te-* | guíded, and | únto La | vínian
Séa-shóres ; | gréatly at | land || was he | *tóss'd, tóss'd* | óver in | ócean,

Fórced by the | gódS, for the | *wrath* || *wéll-* | knówn
of im | plácable Júno.
(Echoes from East and West).

Thése things | pártly, O | Góddess, || O | Dáughter of |
Júpiter, | téll us.
(Echoes from East and West).

2. **Greek and Latin Elegiacs** (in two lines).

The first line is an hexameter, while the second line consists of a pentameter cut in two halves, as indicated below :—

a x x | a x x | a || a x x | a x x | a.

In the first two feet spondees may be substituted.

Hót was the | áir, and the | *dáy's* || *mid* | *móst hour* |
whólly was | énded ;
Pláced were my | límbs to be | sóothed || áll in the |
míddle of | béd.
(Echoes from East and West).

Withers the | crówn that en | clóses || the | fórehead
of | Hélio | dóra,
While shé | shínes hér | sélf, || shé that is | crówn
of the | crówn.
(Echoes from East and West).

3. **Alcaic metre** (in four lines).

x a | x a a || a x x | a x x
x a | x a a || a x x | a x x
x a | x a a | a x | a x
a x x | a x x | a x | a x.

The first three lines may also begin with a stressed syllable.

O might | y móuth'd ín || véntor of | hármonies,
O skill'd | to síng óf || Time or E | térnity,
Gód-gift | ed órgán- | vóice of | E'ngland,
Milton ! a | náme to re | sóund for | áges.
(Tennyson).

The disposition of accents may be made more regular, and the metre anglicised, as indicated below:—

x a | x a x || x a | x a | x a
x a | x a x || x a | x a | x a
x a | x a | x a | x a | x
x a | x a x | x a | x a | x.

And hádst | thou lónging || for whát | is góod | or fáir,
And nót | some bád thing || to sáy | thy | tóngue | were próne,
Sháme hád | not, thén, | thine éyes | replét | ed,
But thóu | hadst spóken | abóut | it júst | ly.
(Echoes from East and West).

4. **Sapphic metre** (in four lines).

First three lines: a x a | a a || x x a | x a x.
Fourth line: a x x | a x.

Swinburne wrote a few sapphics in the above scheme. The disposition of accents may be made more regular, and the metre anglicised, as indicated below :—

First three lines: x a | x a | x a | x a | x a x.
Fourth line: x a | x a x.

O thóu | on brói | der'd thróne, | immórt | al Vénus,
Dáughter | of Jóve, | wile-wéav | er, I' | beséech thee,
Nót, nót | with páins | and nót | with tróu | bles, wéigh thou,

O Quéen, | my spírit.
(Echoes from East and West).

5. **Sanskrit anushtubh** (in four lines).

English equivalent: x a | x a | x a | x a.

Alternate rimes may be used to accentuate the fact that the first and third lines are pitted against each other, as also are the second and fourth lines.

Gázing | upón | the án | telópe
And yóu | with fírm- | strung bów, | mine éyes
As ón | the Pí | nak-béar | er ópe,
When fól | l(o)wing úp | his déer | that flíes.
(Sakuntala and Her Keepsake).

6. **Sanskrit upajati** (in four lines).

English equivalent: x a | x a | x a | x a | x a x.

In hér | mit-fólk, | tho' péace | is máin | ly présent,
Lies híd | a fláme | whose ná | ture ís | to bláze up;
Like sól | ar géms, | untó | the tóuch | all pléasant,
To cón | quer ó | thers' fláme | they cást | their ráys up.
(Sakuntala and Her Keepsake).

7. **Sanskrit mandakranta** (in four lines).

English equivalent:

x a | x a ||
x a | x a | x a ||
a x | a x | a x | a.

With strókes | all hárd ||
stríking | agáinst | the trées, ||
óne big | túsk in | shóulder | cáught,

A créep | er-búnch ||
all dráwn | and dráwl'd | by féet ||
fórming | by' its | knót his | snáre,
An ób | staclé, ||
embó | died, tó | our rites, ||
párting | tróops of | hárts dis | tráught,
An él | ephánt ||
is ín | the pí | ous wóod, ||
át a | cháriot's | síght in | scáre.
(Sakuntala and Her Keepsake).

8. **Sanskrit sragdhara** (in four lines).

English equivalent :

a x | a x | a x | a ||
a x | a x | a x | a ||
a x | a x | a x | a.

Béauti | fúl with | néck full- | bént, ||
óft and | óft his | éager | éye ||
cásting | ón the | chásing | cár ;
With the | hínd-half | énter | íng, ||
ín the | féar of | fálling | shápts, ||
thró' his | fóreframe | áll a | máin ;
With the | hálf-chew'd | túrf, that | slíps ||
fróm his | móuth a | gápe with | tóil, ||
stréwing | áll his | wáy a | fár ;
Ló ! with | lófty- | léaping | spéed, ||
ín the | áir he | fáreth | móst, ||
líttle | fáreth | ón the | pláin.
(Sakuntala and Her Keepsake).

9. **Alliterative metre** [from Anglo-Saxon].

A line of alliterative verse consists of two half-verses, divided by a pause, and bound together by alliteration

on two stressed syllables in the first half and one stressed syllable in the second half. The half-verses may be of the following types :—

Type A : a thesis | a x.
Type B : thesis a | x a.
Type C : thesis a | a x.
Type D : a | *a a x*.
Type E : *a a x* | a.

The thesis consists of one, two or more unstressed syllables ; the arsis or stress is represented by a ; and a single unstressed syllable is represented by x. The arsis may sometimes be *resolved* into two syllables. There may also be a *prelude* or a weak syllable at the beginning not forming part of the verse.

I′ of my | *sélf* can || *síng* a | trûe-song, A+A
Téll my | *trávels* ; || how I in dáys | *tóilsome* A+C
Hóurs of | hárdship || *óft* | súfferèd, A+D
Bítter | *bréast*-care || *bóre* with | in me, A+A
[On] *kéel* did | *cóme* by || *cáre*-dwéllings | mány, A+E
Hórrid hûrl of | wáves. || I had óft | to *hóld* E+B
Nóisome | *night*-watch || [at] *nódding* | ship-prow, A+A
As on *clíffs* 'twas | *knócking*, || *cóld*-o'er | taken. C+A
(Echoes from East and West).

Notice the overflow of sense from line to line in the above verses.

Metrical Ornaments.

Alliteration is the recurrence of the same letter or sound at the beginning of two or more words : *e.g.*,

An *A*′ustrian *árm*y *áw*fully array'd
*Bóld*ly by *bát*teries besieged Belgrade :

Cóssack commanders cánnonading cóme,
Déaling destruction's dévastating dóom.
(From an alliterative poem).

In Anglo-Saxon and other early Teutonic poetry, alliteration serves the purpose of accentuating the stresses and connecting together half-verses. In vowel-alliteration the recurrence of any kind of vowel was sufficient. Judged by the Anglo-Saxon standard, only three words are alliterative in the first line, only two in the second, only three in the third, and only three in the fourth.

Examples of alliteration :—
*P*uffs, *p*owders, *p*atches, *b*ibles, *b*illet-doux.
(Pope).

With thy *p*angs of *p*arted *p*assion, *p*ining *Y*aksha-
*y*outh serene !—
Thro' the *l*ightning-*l*aden cloud-bode comforting thy
bosom's *q*ueen.
(Poems, Pictures and Songs).

O, thy *l*ips o' *l*urid hue,
*Gl*eamin', *gl*owrin' wi' the dew
That upo' them sits anew,
Mind me o' my Posie.
(Stray Notes of Mine Own).

Assonance is the recurrence of the same vowel sound in the closing syllables of different words, *e.g.*, pen—met, con—pot. It is peculiar to French epic poetry, and occurs also in Spanish verse.

Now hear from me, || both great and lesser *folk*,
A goodly song || of deeds by Frenchmen *shown*.
'Tis of Aymeri, || the brave and plucky-*soul'd*,

And of Butor, || a paynim false at *core*,
Who took up battle || with Lord Guibert the *bold*.
(Echoes from East and West).

Consonance is the recurrence of the same consonant sound in the closing syllables of different words: *e. g.*, di*p*—to*p*, si*n*—ma*n*, chi*ll*—ha*ll*.

Rime is the recurrence of the same vowel (and consonant) sounds in the closing syllables of different words: *e. g.*, tr*y*—fl*y*, dro*p*—to*p*, f*an*—m*an*, *call*—h*all*. In other words, there must be assonance + consonance (if there are final consonants in the syllables concerned). Another essential thing in rime is that the syllables concerned must be stressed; thus, while *hér* and *fír* rime, *hér* and slúm*ber* do not. Lastly, in English versification, the articulation before the vowel sound must be different: *e. g.*, m-*ark*, d-*ark*; s-*end*, r-*end*; *eat*, h-*eat*; st-*air*, pr-*ayer*. Chaucer and also Swinburne sometimes use what is called **French rime**, that is, the rime of homonyms or words of the same sound with different senses: *e. g.*, seke (to seek)—seke (sick), him—hymn.

Ear-rime is the rime of different words having the same sound but not the same spelling in their closing syllables: *e. g.*, tr*y*—n*igh*, f*ight*—sm*ite*, b*est*—préss'*d*.

Eye-rime is the false rime of different words having the same spelling but not the same sound in their closing syllables: *e. g.* th*row*—n*ow*, r*ough*—d*ough*, bl*ood*—r*ood*.

Bad rime is similarity of sound in the closing syllables of different words, being neither ear-rime nor eye-rime: *e. g.*, s*ent*—p*ant*, fr*iend*—s*inn'd*.

There are several kinds of rime:—(*a*) **Single or masculine rime**, where only the last syllables (bearing a stress)

of the words concerned have a resemblance in sound: *e. g.*, *sént*—*wént*, try′—fly′. (*b*) **Double or feminine rime,** where the last two syllables (in trochaic rhythm) of the words concerned have a resemblance in sound: *e. g.*, *bór-row*—*mór-row*, *slúm-bers*—*núm-bers*. (*c*) **Triple rime,** where the last three syllables (in dactylic rhythm) of the words concerned have a resemblance in sound: *e. g.*, *rá-ri-ty*—*chá-ri-ty*, *tén-der-ly*—*slén-der-ly*. Other kinds of rime are: (i) *re-dúce*—*se-dúce*, *ín-dic-áte*—*sy′n-dic-áte*; (ii) *re-quést-er*—*se-quést-er*, *póp-u-lá-tion*—*cóp-u-lá-tion*. **Weak rimes** occur where a syllable bearing a strong accent is made to rime with one having only a secondary and metrical accent: *e.g.*, *séa*—*etérnity″*, *sént*—*astónishme″nt*. **Composite rimes** are *intel-léctual*—*hen-péck'd you all*, *hónour*—*up-ón her*.

Line rime is the rime of two stressed syllables within a line of verse: *e. g.*,

How *small*, of *all* that human hearts endure,
That part which *laws* or kings can *cause* or cure.
(Goldsmith).

If the end of a verse rimes with the middle, it is called **leonine rime**: *e. g.*,

The sun is *set*, the clouds are *met*.
(Scott).

Stanzas.

A stanza is the smallest group of verses with all the peculiarities of rime and metre characterising the poem of which it is a part. It is to be distinguished from **stichic verse,** which may either be confined to a line or run on

for several lines at varying length, *e.g.*, end-stopt or run-on blank verse.

(1) A **couplet** is a group of two riming verses (a a).

All human things are subject to decay,
And, when Fate summons, monarchs must obey.
(Dryden).

The new-bathed summer-moon is throned on star-paved height,
And all the earth is clad in weeds of moonbeam white.
(Poems, Pictures and Songs).

The first example is that of a heroic couplet, while the second is that of an alexandrine couplet.

If a couple of riming lines makes complete sense and embodies a pithy saying, it is called a **distich.**

'Tis education forms the youthful mind,
Just as the sapling's bent, the tree's inclined.
(Pope).

Couplets are not always written separetely. As a rule, poems written in couplets are divided iuto paragraphs.

(2) A **triplet** or **tercet** is a group of three verses.

(i) Three consecutive lines riming (a a a).

A still small voice spake unto me,
'Thou art so full of misery,
Were it not better not to be?'
(Tennyson).

Rain, sun, and rain! and the free blossom blows;
Sun, rain, and sun! and where is he who knows?
From the great deep to the great deep he goes.
(Tennyson).

(ii) **Terza rima** (triple rime) or a series of tercets of decasyllabic verse in which the second line of each tercet rimes with the first and third lines of the succeeding tercet, there being at the very first tercet two words riming and at the very end a couplet (a b a | b c b | c d c | d e d | ... | z z).

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And by the incantation of this verse,

Scatter as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth

The trumpet of a prophecy! O wind,
If Winter comes, can Spring be far behind?

(Shelley: *Ode to the West Wind*).

Dante's *Divine Comedy* is written in *terza rima*. In the author's *Echoes from East and West* examples of *terza rima* will be found.

(iii) Rimeless triplet (a b c).

O were I thou that she might take me in,
And lay me on her bosom, and her heart
Would rock the snowy cradle till I died.

(Tennyson).

O never—so, Varuna, speed—
The earthy house I'll enter, King:
Be kind, O Ruler Good, be kind.
(Echoes from East and West).

(3) A **quatrain** is a group of four verses.

(i) Four lines riming alternately (a b a b). Examples are **Gay's stanza** (of iambic trimeters), the **ballad stanza** (of alternate iambic tetrameters and trimeters), and the **elegiac stanza** or **heroic quatrain** (of iambic pentameters).

'Twas when the winds were roaring
With hollow blasts of wind,
A damsel lay deploring,
All on a rock reclined.
(Gay).

Father of all! in ev'ry age,
In ev'ry clime adored,
By saint, by savage, and by sage,
Jehovah, Jove, or Lord.
(Pope).

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
(Gray).

(ii) Four lines in which the first rimes with the fourth, and the second with the third (a b b a). Examples are the **Tennysonian stanza** (of iambic tetrameters) and the first two quatrains in the octave of a Petrarchian sonnet (in iambic pentameters).

I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.
(Tennyson: *In Memoriam*).

O heavenly lays of holy bard divine!
O tale of seraphs fiery-wingèd: flown
From Milton's lips in gushing gorgeous tone
Waked by Urania, whom the tuneful Nine,

Sky-dyed, with Phœbus seated in a line
On Parnass high by gurgling Helicon,
Or Indian Vani on her lotus-throne,
Could hardly foil in grace of numbers fine.
(Stray Notes of Mine Own).

(iii) Four lines in which the first, second and fourth rime (a a b a). A good example is **the stanza of Omar Khayyam** (in iambic pentameters).

Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly—and lo! the Bird is on the wing.
(Fitz-Gerald).

(iv) Four lines riming together (a a a a). This arrangement is not regularly used, but introduced only for effect in the midst of other kinds of verse.

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by.
(Tennyson).

(v) Rimeless quatrain (a b c d).

O Nymph of Woods! O Nymph of Woods!
O thou that seemest lost to view,
Why dost thou not the village seek?
No fear on thee doth seem to come!

(Echoes from East and West).

(4) A **quintet** or **quintuplet** is a group of five verses.

(i) Five lines in which the first and third rime while the second, fourth and fifth rime (a b a b b).

You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light,
You common people of the skies:
What are you when the moon shall rise?

(Wotton).

(ii) Five lines in which the first, second and fifth rime while the third and fourth rime (a a b b a).

Oh, snatch'd away in beauty's bloom!
On thee shall press no ponderous tomb;
But on thy turf shall roses rear
Their leaves the earliest of the year,
And the wild cypress wave in tender gloom.

(Byron).

The first four lines are tetrameters, while the fifth is a pentameter.

(iii) Five lines in which the first, second and fourth rime while the third and fifth rime (a a b a b). This is the metre of Shelley's *Threnos*, where the first three lines are iambic trimeters and the fourth and fifth are pentameters.

(iv) Five lines in which the first and fourth rime while the second, third and fifth rime (a b b a b).

Deep in the bosom dark of mystery,
Housed in the gleam of days that are no more
And dreams that like her Himalayas soar
To height incredible—methinks I see
The land of mystic faith and llamas hoar.
(Stray Notes of Mine Own).

(v) Rimeless quintet (a b c d e).

Thee have I gain'd for vanquisher,
Thee have I grasp'd with stronger spell ;
To meward let thy spirit speed,
As to the calf the cow doth run ;
Like downward water, let it run.
(Echoes from East and West).

Tennyson has a few rimeless iambic pentameter quintets in *The Princess*.

(5) A **sextain** or **sestet** is a group of six verses.

(i) Six lines in which the first rimes with the third, the second with the fourth, and the fifth with the sixth (a b a b c c).

With sacrifice, before the rising morn
Performed, my slaughtered Lord have I required ;
And in thick darkness, amid shades forlorn,
Him of the infernal Gods have I desired :
Celestial pity I again implore :—
Restore him to my sight—great Jove, restore !
(Wordsworth : *Laodameia*).

Shakespeare uses this stanza in *Venus and Adonis.*

(ii) The **Scottish stanza** (a a a b a b).

O Life ! how pleasant in thy morning,
Young Fancy's ray the hills adorning !
Cold-pausing Caution's lesson scorning,
We frisk away,
Like schoolboys at th' expected warning,
To joy and play.
(Burns).

(iii) Rimeless sestet (a b c d e f).

What long'd-for things are hard to gain 'mid mortals,
Ask all those long'd-for things at will and pleasure ;
These lovely Nymphs have cars with them and tabors,
And such as these may not be gain'd by mortals :
These will I give, and do thou make them serve thee :
O Nachiketas, as to death enquire not.
(Echoes from East and West).

(6) The **rime-royal** or the **Chaucerian stanza** is a stanza of seven iambic pentameter verses in which the first and third rime, the second, fourth and fifth rime, and the sixth and seventh rime (a b a b b c c). It was first employed by James I of Scotland in his *King's Quair* ; then it was used by Chaucer in some of his *Canterbury Tales ;* and it was also used by Shakespeare in his *Rape of Lucrece.*

High in the heaven's figure circular
The ruddy stars were twinkling as the fire ;
And, in the Aquarius, Cynthia shining far
Did wash her tresses like the golden wire,—
Who late erewhile, in fair and fresh attire,

Thro' Capricorn did heave her horns full bright :
Now northward came adown the midmost night.
(Echoes from East and West).

(7) The **ottava rima** (octave rime) is a stanza of eight iambic pentameter verses in which the first, third and fifth rime, the second, fourth and sixth rime, and the seventh and eighth rime (a b a b a b c c). This is the metre of Tasso's *Jerusalem Delivered*, Ariosto's *Roland the Mad*, and Camoën's *Lusiad*). Byron uses it in his *Don Juan*.

I sing the pious arms, and, chief of band,
Him who the mighty tomb of Christ did free :
Much wrought he both by counsel and by hand,
Much in the glorious conquest suffer'd he :
And him in vain Hell cross'd : in vain did stand,
Arm'd, Asia's folk and Afric's mixèdly :
For Heaven did help him, and, beneath the sign
Hallow'd, led back his wandering friends, in fine.
(Echoes from East and West).

A variety of this stanza is the **short Spenserian stanza** with the rime-sequence a b a b b c b c : used by Chaucer in his *A. B. C.* and the *Monk's Tale*. It is the Spenserian stanza minus the final alexandrine.

(8) The **Spenserian stanza** is a nine-line stanza consisting of eight iambic pentameters followed by an alexandrine. The rime-sequence is : a b a b b c b c c.

Lo ! I, whose Muse erewhile assumed the mask,
As taught by time, of lowly shepherd's weeds,
Am now compell'd—a much unmeeter task—
For trumpets stern to change mine oaten reeds,

And sing of knights' and ladies' gentle deeds;
Whose glory, having slept in silence long,
Me, all too mean, the Muse's bidding leads
To blazon far amongst her learned throng:
Fierce wars and faithful loves shall be my theme of song.

(Modernised from Spenser's *Faery Queen*).

(9) The **sonnet** is a short poem composed of fourteen iambic pentameters divided by a strong pause into an octave and a sestet. It was invented in Italy, and used by Petrarch and other Italian poets. The perfect **Petrarchian sonnet** is of two types :—

(i) a b b a : a b b a | c d c : d c d.

(ii) a b b a : a b b a | c d e : c d e.

The octave is divided by a minor pause into two quatrains, and the sestet into two triplets.

(i) O heavenly lays of holy bard divine !
O tale of seraphs fiery-winged : flown
From Milton's lips in gushing gorgeous tone
Waked by Urania, whom the tuneful Nine,
Sky-dyed, by Phœbus seated in a line
On Parnass high by gurgling Helicon,
Or Indian Vani on her lotus-throne,
Could hardly foil in grace of numbers fine.
More than Mæonidean songs ! ye lays
Deathless ! these ears how often did ye greet
With whispers from your Sion truth-ablaze !
How often did ye with your lightnings sweet
Lead forth these faltering mortal eyes to gaze
On deathless regions trod by deathless feet !

(Stray Notes of Mine Own).

(ii) That foe of mine, wherein you're wont to see
Your eyes, held dear by Love and Heaven too,
With beauty not its own enamour'd you,
More sweet and glad than mortal form may be.
Lady, thro' its advice you've banish'd me
From out my refuge sweet, and out I flew,
A wretched exile ! ne'er was I, I knew,
Fit to be there, where you alone sit free.
But were I fixt to be your bosom-mate,
A flattering mirror should not do me wrong,
And make you love yourself, O proud and rude !
Sure, if you call to mind Narcissus' fate,
What a vain end to which you drift along,
Altho' the mead's unfit for flower so good !
(Echoes from East and West).

The Italian sonnet has been variously modified in English. One form called the **Wyattian sonnet** runs as follows :—a b b a a b b a | c d c d | e e. Another form called the **Spenserian sonnet** runs as follows :—a b a b b c b c | c d c d | e e. The most common form is the so-called **English sonnet** (or Shakespearian quatorzain) made up of three quatrains and a couplet: a b a b | c d c d | e f e f | g g.

From fairest creatures we desire increase
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory :

But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.

Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, mak'st waste in niggarding.

Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.
(Shakespeare).

Some Metrical Forms.

(1) The **ballata** (canzone), of Italian origin, is a series of iambic pentameters (5 x a) mixed with occasional iambic trimeters (3 x a). The rimes may be in any order. The following is a ballata rendered from Petrarch :—

Without your veil in either sun or shade,
Lady, | I see | you not, 3 x a
Since you descried in me the yearning hot,
Which drives all others from my heart decay'd.
The whiles I bore these fine thoughts unreveal'd,
Which hold my yearning mind in death prostrate,
I saw some pity lend your face its rose ;
But when Love let you know my woful state,
Your flaxen locks were then by veil conceal'd,
And all your loving looks were gather'd close.
What more in you I yearn'd for, off me goes ;
Me thus | your veil | doth hold, 3 x a
Which, thro' my death by veering hot and cold,
The sweet light of your fine eyes doth o'ershade.
(Echoes from East and West).

Spenser's *Prothalamion* and *Epithalamion* and Milton's *Lycidas* are written in the ballata form.

(2) The **sestina**, of Italian origin, consists of six iambic pentameter sestets and an iambic pentameter triplet. Six words are used in six rotations to conclude the verses of the sestets and are repeated by twos in each line of the triplet. The following is a sestina rendered from Petrarch :—

To ev'ry creature that doth lodge in *earth*,
Save but a few, that hold in hate the *sun*,
A time there is for toil, and 'tis the *day* ;
But when the heavens lighten up their *stars*,
One goes to hut, and one is housed in *wood*,
To have some rest at least until the *dawn*.

And I, since when begins the beauteous *dawn*
To drive the shades about from over *earth*,
Waking the creatures up in ev'ry *wood*,
Have ne'er a truce with sighs below the *sun* ;
Then, when I see aflame with light the *stars*,
I walk, in tears, and yearning after *day*.

When evening puts to flight the radiant *day*,
And when our gloom to others makes their *dawn*,
I muse and wonder at the cruel *stars*,
Which made me palpable as one of *earth*,
And curse the day when first I saw the *sun*,
Which makes me seem a man uprear'd in *wood*.

I think not, there was ever nursed in *wood*
So rough a savage, or by night or *day*,
As she, for whom I moan in shade and *sun* ;
And I'm not tired by early sleep or *dawn*,
For, tho' my mortal body be of *earth*,
My stedfast yearning comes from out the *stars*.

Ere I return to you, O shining *stars*,
Or turn adown in midst of Love's sweet *wood*,
Leaving this frame, which shall be trodden *earth*,
Might I see pity in her, which in one *day*
Could make up many years, and till the *dawn*
Could make me rich from time of setting *sun*!

Might I be with her since the parting *sun*,
And might none others see us but the *stars*
For one sole night, and were it never *dawn*,
And were she not to change in verdant *wood*
To cheat and scape mine arms, as on the *day*
When Phœbus chased her here adown on *earth*!

But I'll be under *earth* in sapless *wood*;
The *day* will go all full of tiny *stars*,
Ere to so sweet a *dawn* attains the *sun*.

(Echoes from East and West).

The Italian sestina has no rimes as there are in the French sextine, used several times by Swinburne.

(3) The **villanelle**, of French origin, is divided into tercets connected by two rimes. The first and the third verse of the first tercet must be repeated alternately in the third verse of each of the other tercets and together at the end of the last strophe which thus becomes a quatrain. The following is a villanelle rendered from Passerat :—

Flew my turtledove away.
Is it she I listen to?
After her I'll go my way.

For thy mate thou moanest aye ;
Ah ! likewise for mine I do :
Flew my turtledove away.

If thy love was true by fay,
Just the same my faith was true :
After her I'll go my way.

Wax thy sorrows day by day,
Ever I my loss should rue :
Flew my turtledove away.

View that fair no more I may,
Aught of fair no more I view :
After her I'll go my way.

Death, to whom full oft I pray,
Take the gift that to thee flew :
Flew my turtledove away,
After her I'll go my way.

(Echoes from East and West).

Swinburne and Gosse have written some villanelles in English.

(4) The **virelay,** of French origin, consists of two strophes with two rimes *veering* so that the subordinate rime of the first strophe becomes the dominant rime of the second strophe and the dominant rime of the first strophe becomes the subordinate rime of the second strophe. The following is a virelay rendered from Middle French :—

Ah ! thou seëst not
Steps with peril fraught
Whither thou dost flee ?

'Tis a wretched lot
Thus to be distraught
For some ducats' fee.

Thou dost wander, see,
Straight in hell to be,
But, deceived, thou hast no thought:
Think of checking thee
And of being free,
So to answer what was wrought.
(Echoes from East and West).

Chaucer wrote a few virelays.

(5) The **pantoum**, of Malayan origin, is written in quatrains, the second and fourth verses of each quatrain appearing as the first and third verses of the succeeding quatrain, and the first verse of the first quatrain appearing as the last verse of the last quatrain. The following is a pantoum rendered from Théodore de Banville:—

On margin of this heavenly stream
A thousand birds contending sing.
My child, my sole last good I deem,
Sleep 'neath the tree-boughs flowering.

A thousand birds contending sing.
Upon the rill a swan goes light.
Sleep 'neath the tree-boughs flowering,
O thou, my joy and my delight.

* * * *

I see some diamonds ablaze
Upon the mountain's witching brow.

Thy lip is full of charming rays,
Sleep, a sweet dream caress thee now!

Upon the mountain's witching brow,
I see some bits of topaz shine.
Sleep, a sweet dream caress thee now,
O shut thy lotus-azure eyne!

I see some bits of topaz shine,
Which drive away each deadly dream.
O shut thy lotus-azure eyne
On margin of this heavenly stream.
(Echoes from East and West).

(6) The **chant-royal**, of French origin, is composed of five stanzas generally of eleven verses each. These stanzas are constructed on the basis of the same rimes, which reappear in the five, six or seven verses of the *envoy*. The last verse is the same for all the stanzas. The following are the first two stanzas and the envoy of a poem translated from Marot:—

Who loveth God, His kingdom and His sway,
Should nothing but His honour due desire;
And, nathless, man aspireth day by day,
To his own good and ease and weal entire,
And takes no thought if aught doth scorn or slight,
In his desires, God's majesty and might.
The greatest number seeks great wealth to gain;
The smallest to great knowledge would attain;
Another to escape dishonour tries;
Another seeks, to make provisions fain,
The frame in health and soul in paradise.

These sweet contending wishes, one may say,
Are like to black and white in one attire;
For, Christ doth promise to His own, that they
Shall have, below, but pangs and sorrows dire.
Moreover, answer me, who is that wight,
Who without death shall reach the heavens bright?
No one, for certain. We must think, again,
Death cannot over us so falsely reign
That we may suffer sorrows in no wise.
Therefore it seems we never can sustain
The frame in health and soul in paradise.

The Envoy.

O royal prince, when God by might will deign
To shake the heavens and the earth amain,
And when the bodies from the mould shall rise,
Then to be sure this good we shall obtain—
The frame in health and soul in paradise.

(Echoes from East and West).

The chant-royal has been used in English by Swinburne and others.

(7) The **triolet**, of French origin, is composed of eight verses with two rimes, the first being repeated after the third, and the sixth being followed by the first two repeated. The following is a triolet rendered from Guillaume de Machault:—

White as the lily, ruddier than the rose,
And shining as the Eastern rubies shine,
In wonder of your peerless beauty's glows,
White as the lily, ruddier than the rose,

My heart keeps watch, such ravishment it knows,
Always to serve you right like lover fine,
White as the lily, ruddier than the rose,
And shining as the Eastern rubies shine.
(Echoes from East and West).

(8) The **roundel**, of French origin, is composed of thirteen or fourteen verses constructed on the basis of two rimes. These thirteen or fourteen verses are divided into two quatrains and a quintet or sestet. The first quatrain has the rime-sequence a b b a; the second has the rime-sequence a b a b and has for its last two verses the first two verses of the first quatrain. The first four verses of the quintet or sestet have the rime-sequence a b b a, the last verse in the case of the quintet being the first verse of the first quatrain, or the last two verses in the case of the sestet being the first two verses of the first quatrain. The following is a roundel rendered from Charles d' Orléans:—

O God! how good to see her free,
That one so graceful, fair and sweet!
For the great gifts, that in her meet,
From all a ready praise hath she.

Of her a-weary who can be?
Her beauty ever waxes neat.
O God! how good to see her free,
That one so graceful, fair and sweet!

Nor hither, nor beyond the sea,
A lady or a lass I weet,
Who in all gifts is so complete.

'Tis but a dream, that thought in me:
O God! how good to see her free!
(Echoes from East and West).

Chaucer wrote a few roundels.

(9) The **lay**, of French origin, may be constructed in several ways. The following is a strophe rendered from Alain Chartier:—

Pleasance most of all maintains
And detains
Who himself contains,
Sustains him graciously.
For, all good she entertains
And contains:
Unto her pertains,
Hence one gains, gay jollity.
(Echoes from East and West).

(10) The **ode**, of Greek origin, is good lyrical composition of any kind and of any form. The following is a stanza of an Ode on a Rose translated from Ronsard:—

My darling, come, see if the rose
That in the morning did disclose
Her robe of purple sunward-blown,
Hath lost at all, this fall of night,
The folds of robe with purple dight,
And all her hue so like your own.

* * *

(Echoes from East snd West).

Examples of this species of composition are Shelley's *Ode to a Sky-lark* and *Ode to the West Wind*.

(11) The **ballade**, of French origin, is composed of three stanzas of eight octosyllabic verses or ten decasyllabic verses each and an *envoy* of four octosyllabic verses or five decasyllabic verses. They are all written on the basis of the same rimes. The last verse of the first stanza is repeated at the end of the other two stanzas and the envoy. The following is a ballade rendered from Villon :—

Say where, or in what land, say ye,
Is Flora, that fair Roman dame ;
Hipparchia, or Thaïs, she
Whose lineage was with hers the same ;
Echo, who spake when voices came
Beyond a river or a lake,
Whose beauty pass'd the human frame ?—
But where are last year's snows awake ?

Where's Héloise, wise as wise could be,
For whom, in bonds, turn'd monk for shame
Pierre Abelard at Dennis' ?—he
For love such troubles sore did claim !
Likewise, where is that queen of fame,
Who caused poor Buridan to take
The Seine, cast in a sack for game ?—
But where are last year's snows awake ?

Queen Blanche, like lily fair to see,
Who had for voice serene her name ;
Berthe, Beatrice, and Alice free ;
And Hermengard, whose rule did tame
The Maine ; and Jean Darc, cast aflame
At Rouen in the English stake ;

Where are they, Virgin free from blame?—
But where are last year's snows awake?

The Envoy.

Prince, ask not what of them became
In week or year, no queries make,
So thou mayst not like me exclaim:
But where are last year's snows awake?

(Echoes from East and West).

Swinburne wrote a few ballades.

(12) The **iamb**, of French origin, is composed of alternate alexandrines and octosyllabic verses with alternate rimes. The following is from an iamb rendered from Chénier:—

As a last ray of light, as a last breath of sky,
Doth cheer the close of a fair day,
So at the scaffold's foot my lyre again I try:
Perchance my turn will come straightway.

(Echoes from East and West).

(13) The **acrostic** is a poem so constructed that each verse begins with each letter of the name of the person to whom it is addressed or of whom it speaks.

Meek and true thou art, O Marie,
And thy dear dominion's sweet;
Rustling thro' my heart, O fairy,
I can hear thy pinions beat,
Even I, so nigh they meet.

Free thy gaze ; intense the kiss is
Of thy tempting lips aflame ;
Rare thy ways ; immense the bliss is,
So exempting slips from blame,
To be by and sigh thy name.
Ever should divine devotion
Rouse my mood to thine emotion.

(Stray Notes of Mine Own).

Here the name is Marie Forster.

(14) The **Pindaric ode**, so named from tbe Greek poet Pindar, consists of a *strophe* (turn) and an *antistrophe* (counter-turn) constructed in the same way and followed by an *epode* constructed differently. The following is an example rendered from Pindar :—

(Strophe).

O driver uppermost of thunder with a foot untiring,
Jove !—for thine the Hours are,
Who these mine odes of ever-veering measure
in a lightsome round led forward
To attest the highest prizes' glory.
When friends gain good success,
the joy at once of hearing the news,
So sweet, doth thrill the noble.
But, son of Saturn, who dost Etna hold,
Laying a crushing burden upon the hundred heads
of Typhon full of might,
Take kindly this Olympic game,
For the Graces' sake, this joyous revel,

(*Antistrophe*).

A lasting light that fadeth not of virtues eminent:
for Psaumis' triumph cometh
A-driving, who, enwreathed with crown of olives
brought from Pisa, seeks—bestir thee!—

Camarina's glory. God be kindly
Unto his latest prayers,
since I approve of him very much,
Prepared to tend his horses,
And ever greeting guests of ev'ry sort,
And unto city-loving quietude with a spotless
judgment still inclined.
Not with a lie stain I my speech,
'Tis experiment that testeth mortals.

(*Epode*).

By it Clymenus's offspring
From gather'd Lemnian ladies'
Disdainful words was wholly freed.
All in a brazen coat of mail he won the race;
To Hypsipele he shouted,
going forward to the crown:
"Such now am I for swiftness' sake,
In might of hand and heart alike.
So, there grow upon the heads of youthful men
Snowy locks full oft, ere yet the age of manhood comes
In right and proper time."

(Echoes from East and West).

Gray's *Progress of Poesy* and *Bard* are examples of the

Pindaric ode in English. If should be noted that, while Gray uses rimes, Pindar never used them.

(15) **Songs with the lilt of a refrain** are very common in English poetry. A *refrain* or *burden* is a half-line, line or group of lines recurring at regular intervals. A good example of a refrain is to be found in the Anglo-Saxon poem *Deor's Lament* rendered in the author's *Echoes from East and West.*

Poetic Diction.

The style of poetry differs largely from the style of prose. **Poetic diction** is characterised not only by bold figures of speech but also by striking deviations from the order, use and choice of words to which prose is normally restricted. The term **poetical licence** is sometimes used to denote these deviations.

(1) The syntactical order of words is frequently changed in poetry : this is called *hyperbaton* :—

(*a*) By placing the adjective after the noun : *e.g.*, kings *barbaric* (Milton).

(*b*) By placing the subject after the verb and the object before it : *e. g.*, No hive hast *thou* of hoarded sweets (Gray).

(*c*) By placing an intransitive verb at the beginning of a sentence : *e.g.*, *Droops* the heavy-blossom'd bower (Tennyson).

(*d*) By placing the infinitive before the word on which it depends : *e. g.*, the slender stream | Along the cliff *to fall and pause and fall* did seem (Tennyson).

(*e*) By placing the adverb before the verb it modifies: *e.g.*, The ploughman *homeward* plods his weary way (Gray).

(*f*) By placing a clause beginning with a preposition before the words it should follow: *e.g.*, Thou sun, *of this great world* both eye and soul (Milton).

(*g*) By placing the preposition after its case: *e.g.*, They dashed that rapid torrent *through* (Scott).

(2) Various parts of speech are omitted in poetry: this is called *ellipsis*:—

(*a*) The article: *e.g.*, *Sky* lour'd, and muttering thunder, some sad drops | Wept at *completing* of the mortal sin (Milton).

(*b*) The antecedent: *e.g.*, *Who* never fasts, no banquet e'er enjoys.

(*c*) The relative: *e.g.*, For is there aught in sleep *can* charm the wise?

(*d*) The verb: *e.g.*, To whom thus Adam [spoke] (Milton).

(*e*) The preposition: *e.g.*, Thro' the dear might of him that *walk'd* the waves (Tennyson).

(3) Archaic words are sometimes used in poetry: *e.g.*, benison, emprise, guerdon, ire, ken, sprite, fay, azure, blithe, dank, darkling, doughty, dun, fell, rife, wan, cower, don, doff, wend, ween, trow, oft, haply, inly, enow, whilom, adown, aloft, anear, rathless, etc.

(4) Words are sometimes abbreviated in poetry: *e.g.*, amaze (amazement), fount (fountain), even (evening),

plaint (complaint), gan (began), lone (lonely), ope (open), oft (often). drear (dreary), hoar (hoary), hap (happen), bide (abide), list (listen), etc.

(5) Words are sometimes lengthened in poetry: *e.g.*, darksome (dark), fairy (fair), steepy (steep), begirt (girt), enchain (chain), etc.

(6) Antiquated or classical constructions are sometimes used in poetry: *e.g.*, *Long were* to tell what I have seen (Milton). He *knew to sing* and *build* the lofty rime (Milton). Now *tread we* a measure (Scott). Whispering I knew not what *of wild and sweet* (Tennyson.) *Give me* to seize rich Nestor's shield. Yet *to* their general's voice they all obey'd (Milton).

(7) Sometimes one part of speech is substituted for another in poetry: this is called *enallage* :—

(*a*) Verb for noun: *e.g.*, disturb (disturbance), revile (revilement).

(*b*) Adjective for noun: *e.g.*, good, wise, just (goodness, wisdom, justice).

(*c*) Adjective for adverb: *e.g.*, easiest (easiliest).

(8) Fanciful compound words are often used in poetry: *e.g.*, flower-impurpled, trumpet-tongued, lady-laden.

Modes of Poetry.

Poetry is usually classified under four heads: *epic*, *lyric*, *didactic*, and *dramatic*.

(1) An **epic** poem is a *narration* of some important enterprise by a hero, and generally runs into several books. Examples are Homer's *Iliad* and *Odyssey*, Vergil's

Æneid, Dante's *Divine Comedy*, Tasso's *Jerusalem Delivered*, Milton's *Paradise Lost*, Camoëns' *Lusiad*, etc.

(2) A **lyric** poem is an *expression* of the poet's own feelings. Among lyric poets are Sappho, Anacreon, Pindar, Horace, Byron, Shelley, Keats and others. Among the best lyrical compositions in English are Milton's *L'Allegro* and *Il Penseroso*, Dryden's *Ode on St. Cecilia's Day*, Gray's *Progress of Poesy* and *Bard*, etc.

(3) A **didactic** poem is one intended to *teach* some artistic, moral or philosophical lesson. Examples are Vergil's *Georgics*, Horace's *Art of Poetry*, Pope's *Essay on Man*, etc. A species of didactic poetry is the **satire**, which aims at reformation of manners: *e.g.*, Juvenal's *Satires*, Pope's *Dunciad*, Butler's *Hudibras*, etc.

(4) **Dramatic** poetry is the *representation* of the characters of a story by speeches on the stage. It is of two kinds, **tragedy** and **comedy**. Tragedy is an exhibition of the characters and behaviour of men in some of the most critical situations of life and describes their passions, virtues, crimes and sufferings: *e.g.*, Shakespeare's *Hamlet*, *Macbeth* and *Othello*. Comedy aims at describing improprieties and follies of behaviour and making fun of them: *e.g.*, Shakespeare's *Comedy of Errors*, *As You Like It*, and *The Merry Wives of Windsor*. An intermediate species of dramatic composition is the **tragi-comedy**, which begins tragically but ends comically: *e.g.*, Shakespeare's *Cymbeline*. Among great dramatists are Euripides, Sophocles, Æschylus, Aristophanes, Plautus, Terence, Marlowe, Shakespeare, Ben Jonson, Dryden and others.

There are a few minor forms of poetry, such as the pastoral, the epigram, and the elegy.

Pastoral poetry is the description of rural scenes. Examples of pastoral poets are Theocritus, Bion, Moschus, Vergil (in the *Bucolics*), Milton (in *Lycidas*), etc.

The **epigram** is a short witty poetical composition, the point of which is expressed in the latter lines. The best writer of epigrams is the Latin poet Martial.

The **elegy** includes all plaintive strains. The best elegiac writer is Ovid in Latin, and in English we have Gray. The elegiacs of Ovid, however, must not be confounded with the elegiac stanza of Gray.

RHETORIC.

Rhetoric (etymologically 'the function of the orator') is the art of forcible and beautiful composition, whether spoken or written. While Grammar aims at correct speaking or writing, Rhetoric aims at the force and beauty of **style,** that is, of the manner in which thoughts are expressed. There are three branches of the art of composition : (1) the choice of words, (2) the making of words into sentences, and (3) the combination of sentences into paragraphs. Figures of speech are employed to heighten the effect of composition in all its three branches.

Figures of speech are deviations from the ordinary grammatical way of expressing things, for the sake of greater effect. They fall into three classes : (1) figures of orthography, (2) figures of syntax, and (3) figures of rhetoric.

1. FIGURES OF ORTHOGRAPHY.

Figures of orthography are departures from the usual form of words, and are mainly confined to poetry.

(i) **Elision** is the cutting off of a letter or syllable at the beginning, middle or end of a word. It is of three kinds : (*a*) **Aphæresis** (dropping of a letter or syllable at the beginning of a word), *e.g.*, *gan* for *began*, *'gainst* for

against, *plaint* for *complaint*; (*b*) **Syncope** (dropping of a letter or syllable in the middle of a word), *e.g.*, *charm'd* for *charmed*, *se'nnight* for *sevennight*; (*c*) **Apocope** (dropping of a letter or syllable at the end of a word), *e.g.*, *morn* for *morning*, *vale* for *valley*, *scant* for *scanty*, *thro'* for *through*.

(ii) **Prosthesis** is the prefixing of a letter or syllable to the beginning of a word : *e.g.*, *enchain* for *chain*, *dispart* for *part*, *adown* for *down*, *anear* for *near*.

(iii) **Paragoge** is the addition of a letter or syllable to the end of a word : *e.g.*, *awaken* for *awake*, *steepy* for *steep*.

(iv) **Synæresis** is the contractlon of two vowels or two syllables or two words into one : *e.g.*, *Israel* (pronounced as a dissyllable), *alienate* (pronounced as a trisyllable), *'tis* for *it is*, *we'll* for *we will*.

(v) **Diæresis** is the separation of two vowels standing together : *e.g.*, *coöperate*, *zoölogy*, *seëst*.

(vi) **Tmesis** is the separation of a compound word by putting a word between : *e.g.*, *to Godward* for *toward God*, *how high soever* for *howsoever high*.

2. FIGURES OF SYNTAX.

Figures of syntax are deviations from the regular construction of sentences.

(i) **Ellipsis** is the omission of necessary words for the sake of brevity or elegance, *e. g.*,

(*a*) Noun omitted : St. Paul's (Cathedral).

(*b*) Adjective omitted : Every hour and (every) minute.

(c) Pronoun omitted: I am monarch of all (that) I survey.

(*d*) Verb omitted: To whom thus Adam (spoke).

(*e*) Adverb omitted: He spoke (foolishly) and acted foolishly.

(*f*) Preposition omitted: He lives like (to) a king.

(*g*) Conjunction omitted: I came, (and) I saw, (and) I conquered.

(*h*) Phrase or clause omitted: I love you for your wisdom more than (I love you) for your learning.

(ii) **Tautology** is the use of two or more words having the same meaning in the same grammatical situation, *e.g.*, (*a*) dissimulation and deceit; (*b*) plainer and easier; (*c*) safer and more secure; (*d*) scheme and plan. It is often more a fault than a figure of speech.

(iii) **Pleonasm** (redundancy) is the use of unnecessary additional words not in the same grammatical situation, *e.g.*, (*a*) They *re*turned *back again* to the same place *from* whence they came *forth*; (*b*) The thing has no *intrinsic* value *in itself*; (*c*) He *eyed* me with *a look of* contempt; (*d*) The *sea-girt isle*. It is more a fault than a figure of speech.

(iv) **Enallage** is the use of one part of speech for another, *e.g.*, (*a*) *Slow* (slowly) rises worth; (*b*) *Must* (compulsion) is for the Queen. A special case of this figure of speech is the **double enallage** or the interchange of parts of speech, *e.g.*, (*a*) shady coolness (cool shade); (*b*) wild solitude (solitary wilderness). This figure is confined to poetry.

(v) **Hyperbaton** is the inversion of the normal grammatical order of words in a sentence to secure emphasis, *e.g.*, (*a*) *Much have I travelled* in the realms of gold (Keats); (*b*) *Thrice is he armed*, that hath his quarrel just (Shakespeare); (*c*) Come, *nymph demure* (Milton). This figure is very common in poetry, and may be used in prose for special effect.

(vi) **Hypallage** (transferred epithet) is the transference of an epithet from the object to which it properly belongs to another with which it is associated in the mind of the speaker, *e.g.*, (*a*) The ploughman homeward plods his *weary* way (Gray) [here the epithet 'weary' properly belongs to 'the ploughman' but is transferred to 'the way']; (*b*) To scorn delights and live *laborious* days (Milton); (*c*) A *sleepless* pillow was pressed by both (Reynolds).

(vii) **Asyndeton** is the omission of connecting conjunctions for the sake of energy and vividness, *e.g.*, (*a*) I slip, I slide, I gloom, I glance (Tennyson); (*b*) Wealth, commerce, honour, liberty, content (Goldsmith); (*c*) The courtier's, scholar's, soldier's, eye, tongue, sword (Shakespeare).

(viii) **Polysyndeton** is the redundant use of connecting conjunctions for the sake of emphasising each particular, *e.g.*,

(*a*) But not to me returns
Day, *or* the sweet approach of even *or* morn,
Or sight of vernal bloom, *or* summer's rose,
Or flocks, *or* herds, *or* human face divine.

(Milton).

(*b*) Contented toil, *and* hospitable care,
And kind connubial tenderness are there,
And piety with wishes placed above,
And steady loyalty, *and* faithful love.
(Goldsmith).

(*c*) *Neither* blindness, *nor* gout, *nor* age, *nor* penury, *nor* domestic afflictions, *nor* political disappointments, *nor* abuse, *nor* proscription, *nor* neglect, had power to disturb his sedate and majestic patience. (Macaulay).

(ix) **Hendiadys** is the use of two nouns connected by the conjunctive particle '*and*' to convey one complex idea which might have been expressed by a noun qualified by an adjective, *e.g.*, (*a*) Life and sufferance (suffering life); (*b*) Joy and tidings (joyful tidings); (*c*) Night and dew (nightly dew); (*d*) Perfume and flowers (perfume-giving flowers).

(x) **Solecism** is the violation of grammatical accidence or of idiom, *e.g.*, (*a*) With *who* (*whom*)? (*b*) Between you and *I* (*me*). It is more a fault than a figure of speech. It is to be distinguished from **Barbarism**, which is the use or imitation of foreign words or phrases, *e.g.*, Its *raison d'être* is not far to seek. Barbarisms include Græcisms, Latinisms, Gallicisms, etc.

(xi) **Anacoluthon** is a confusion of grammatical construction by which the latter part of a sentence does not agree with the former part, *e.g.*,

(*a*) I seek
This unfrequented place, to find some ease—
Ease to the body some, none to the mind
From restless thoughts, that, like a deadly swarm

Of hornets armed, *no sooner found alone*
But rush upon *me* thronging.
(Milton).

(*b*) And thou *hast need* much washing to be touched.
(Milton).

(*c*) But all *unconscious* of the coming doom,
The feast, the song, the revel here abound.
(Byron).

(xii) **Synesis** is construction according to sense rather than form, *e.g.*,

God sent her to debase me,
And aggravate *my* folly, *who* committed
To such a viper *his* most sacred trust
Of secrecy, my safety, and my life.
(Milton).

Here 'who' refers to 'my' and 'his' to 'God.'

(xiii) **Chiasmus** is the inversion of the order of words or phrases when repeated or subsequently referred to in a sentence, *e.g.*,

(*a*) My *eyes* are full of tears, my *heart* of love,
My *heart* is breaking and my *eyes* are dim.
(Tennyson).

(*b*) For *sand* and *dune* and *dune* and *sand*
Are all that I go by. (Poems, Pictures and Songs).

(xiv) **Zeugma** is the connexion of one verb with two nouns to both of which it does not equally apply, so that for one of them another verb to be gathered from the sense of the passage must be mentally supplied, *e.g.*,

(*a*) The *feast* and *noon grew* high.

(Milton).

[Here 'grew' goes well with 'noon', but 'feast' requires another verb 'was celebrated'.]

(*b*) *Banners* on high and *battles passed* below.

(Byron).

(*c*) Would *hide* her *wrongs* and her *revenge*.

(Scott).

(*d*) The *moment* and the *vessel passed*.

(Tennyson).

(xv) **The Condensed Sentence** is the bringing together in one enumeration of ideas totally different from each other for comic purposes in prose, *e.g.*,

(*a*) She *dropped* a *tear* and her *pocket handkerchief*.

(Dickens).

(*b*) I had fancied you were gone to *cultivate matrimony* and your *estate* in the country. (Goldsmith).

(xvi) **The Pregnant Construction** is a sentence implying more than is actually expressed, *e.g.*,

(*a*) Old warriors turned
Their plated backs under his heel.

(Milton).

(The meaning is—Old warriors turned their plated backs *and were trampled* under his heel.)

(*b*) And now am come to see of whom such noise
Hath walked about, and each limb to survey,
If thy appearance answer loud report.

(Milton).

(Here 'survey' = 'survey *and see*'.)

(c) Qui nunc te fruitur credulus aurea.

(Horace).

(Here 'te' goes both with 'fruitur' and with 'credulus': the meaning is—Who now enjoyeth thee, believing thee all gold.)

(xvii) **Prolepsis** (anticipation) is the use of a predicative adjective or participle in a sentence when the action implied by the verb of the sentence takes place *before* that implied by the adjective or participle, *e.g.*, (*a*) He was struck *dumb*: (*b*) (Go, lest I) dash thee down to the hazard of thy brains and *shattered* sides (Milton).

The word 'prolepsis' sometimes means a figure of speech by which a writer or speaker anticipates or prevents objections, *e.g.*,

That, I say, is modern war,—scientific war,—chemical and mechanical war,—how much worse than the savage's poisoned arrow! *And yet you will tell me, perhaps*, that any other war than this is impossible now. It may be so; the progress of science cannot, purhaps, be better registered than by new facilities of destruction. *Yet hear, for a moment*, what war was in pagan and ignorant days;—what war might yet be, if we could extinguish our science in darkness, and join the heathen's practice to the Christian's creed. (Ruskin).

(xviii) **Syllepsis** occurs when pronouns of different persons are joined together and the verb agrees with the combined idea, *e.g.*, (*a*) He and I (*i.e.*, we) *are* strong: (*b*) Thou and he (*i.e.*, you) *are* weak.

(xix) **Apposition** implies the harmony existing between two nouns, *e.g.*, The *city* of *Calcutta*.

(xx) **Archaïsm** is the use of old words and constructions, *e.g.*, (*a*) So *spake* he; (*b*) *Clomb* to the highest; (*c*) a *well-foughten* field.

* (xxi) **Oxymoron** is the joining together of two contrary ideas, *e.g.*, (*a*) *dark* in *light* (Milton); (*b*) a *living death* (Milton); (*c*) Whose dread command is *lawless law* (Byron). This may also be regarded as a figure of rhetoric.

* (xxii) **Catachresis** occurs when words are wrested from their proper meaning, *e.g.*, (*a*) a *beautiful* sound; (*b*) a *sweet* look. This may also be regarded as a figure of rhetoric.

* (xxiii) **Litotes** (or **Meiosis**) is the use of a weaker expression to suggest a stronger one to the mind, *e.g.*, (*a*) A citizen of *no mean* city (*i.e.*, a distinguished city); (*b*) *No narrow* frith (*i.e.*, a wide frith); (*c*) *No common* foe (*i.e.*, an extraordinary foe). This may also be regarded as a figure of rhetoric.

* (xxiv) **Euphemism** is softening down a harsh or disagreeable expression, *e.g.*, (*a*) He *perished on the scaffold* (*i.e.*, he was beheaded); (*b*) The tradesman *has stopped payment* (*i.e.*, has become bankrupt). This may also be regarded as a figure of rhetoric.

* (xxv) **Innuendo** is hinting something disparaging instead of plainly stating it, *e.g.*, (*a*) He was born of rich *but* honest parents (here the suggestion is that rich people are generally dishonest); (*b*) Such treatment I did not expect, *for I never had a patron before* (Johnson) [here

the suggestion is that patrons instead of assisting their protégés treat them carelessly]. This may also be regarded as a figure of rhetoric.

* (xxvi) **Periphrasis** (circumlocution) is a roundabout way of saying something that could be expressed briefly, *e.g.*, (*a*) Shroud of sentient clay [body] (Scott); (*b*) Moving isles of winter [icebergs] (Tennyson); (*c*) Green-robed senators of mighty woods [oaks] (Keats); (*d*) The cup that cheers but not inebriates [tea] (Cowper). This may also be regarded as a figure of rhetoric.

* (xxvii) **Anachronism** is putting an event at a wrong date, *e.g.*, Shakespeare talks of cannon in the reign of King John. It is a fault rather than a figure of speech of the rhetorical kind.

(xxviii) **Aposiopesis** occurs when a writer or speaker suddenly breaks off from what he was going to say and starts another sentence, *e.g.*,

(*a*) Woe! woe! had I power of hand,
And might only once get me out hence,
Bide one winter-season, *then with this band I—*
But lie about me bonds of iron,
Rides me fettering rope.
(Echoes from East and West).

(*b*) Why urge the chase so far astray?
And why so late returned? *and why—*
The rest was in her speaking eye.
(Scott).

(xxix) **Paraleipsis** occurs when a writer or speaker professes to pass over something which he really means to declare strongly, *e.g.*, (*a*) The cost of war, *not to*

mention its destructiveness, ought to deter nations from it; (*b*) His bearing is bad, *to say nothing of his bad origin.*

(xxx) **Epanaphora** is the repetition of an expression at the beginning of successive clauses or sentences, *e.g.*,

(*a*) *Ring out* old shapes of foul disease,
Ring out the narrowing lust of gold,
Ring out the thousand wars of old,
Ring in the thousand years of peace. (Tennyson).

(*b*) *Lost* wealth may be replaced by industry, *lost* knowledge by study, *lost* health by temperance or medicine, but *lost* time is gone for ever. (Smiles).

This figure is a kind of **Palilogia** (repetition).

(xxxi) **Epistrophe** is the repetition of words or phrases at the end of successive clauses or sentences, *e.g.*,

(*a*) The poor man may in his cottage bid defiance to all the force of the crown...the storms may *enter*, the rain may *enter*,—but the king of England may not *enter*. (Pitt).

(*b*) Wit is *dangerous*, eloquence is *dangerous*, a talent for observation is *dangerous*, everything is *dangerous* that has efficacy and vigour for its characteristics. (From a quotation).

This figure is a kind of **Palilogia** (repetition).

(xxxii) **Erotesis** (interrogation, also called **rhetorical question**) is a question implying a strong affirmation of the contrary, *e.g.*,

(*a*) If you prick us, *do we not bleed*? if you tickle us, *do we not laugh*? if you poison us, *do we not die*? and if you wrong us, *shall we not revenge*? (Shakespeare).

(*b*) *Had these men any quarrel*? Busy as the devil is, not the smallest. (Carlyle).

(xxxiii) **Ecphonesis** (exclamation) is the abrupt expression of intense emotion, *e.g.*, (*a*) O that those lips had language! (Cowper); (*b*) What a pity!

(xxxiv) **Mannerism** is the too frequent use of any word or phrase of which the speaker or writer is fond, *e.g.*, He was a *spoilt child*, not merely the *spoilt child* of his parents, but the *spoilt child* of fortune, the *spoilt child* of society, the *spoilt child* of fame, the *spoilt child* of nature (Macaulay's *Essay on Byron*).

3. FIGURES OF RHETORIC.

Figures of rhetoric are deviations from the normal way of expressing one's meaning. They are of two kinds:—(A) **Tropes**, consisting in the use of words to signify something different from their ordinary acceptation, *e.g.*, Light ariseth to the upright in darkness (light=comfort, darkness =adversity): under tropes may be comprised Simile, Metaphor, Allegory, Parable, Fable, Metonymy, Synecdoche, Antonomasia, Allusion, etc. (B) **Non-tropes**, consisting in the use of words more or less in their proper and literal meaning but with a modification due to the turn of the sentiment: under non-tropes may be comprised Antithesis, Epigram, Climax, Bathos, Personification, Apostrophe, Vision, etc.

(i) A **Simile** is the explicit statement of resemblance in some particular or particulars between two objects of different kinds. The explicit statement of resemblance consists in the use of such words as *like*, *as*: *e.g.*, This horse is *as* swift *as* the wind; This man is *as* firm *as* a rock. Here the resemblance between the horse and the

wind is in swiftness, and between the man and the rock in firmness. If the two things compared do not differ in kind, there is no simile, *e.g.*, Napoleon was like Cæsar; but there will be a simile if we say, Napoleon rose *like* a meteor.

Examples of similes :—

(*a*) Glory is *like* a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to nought.
(Shakespeare).

(*b*) Life is *as* tedious *as* a twice-told tale,
Vexing the dull ear of a drowsy man.
(Shakespeare).

(*c*) Thus Satan talking to his nearest mate
With head uplift above the wave, and eyes
That sparkling blazed ; his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood ; in bulk *as* huge
As whom the fables name of monstrous size,
Titanian, or Earth-born, that warr'd on Jove,
Briareos or Typhon, whom the den
By ancient Tarsus held ; or that sea-beast
Leviathan, which God of all his works
Created hugest that swim th' ocean stream ;
Him haply slumb'ring on the Norway foam,
The pilot of some small night-founder'd skiff
Deeming some island, oft, as seamen tell,
With fixèd ancher in his scaly rind
Moors by his side under the lee, while night
Invests the sea, and wishèd morn delays

So stretcht out huge in length the Arch-Fiend lay
Chain'd on the burning lake. (Milton).

Notice that the beauty of Milton's similes is enhanced rather than impaired by the irrelevant matter introduced.

(*d*) He scarce had ceased when the superior Fiend
Was moving toward the shore; his ponderous shield

Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders *like* the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers or mountains in her spotty globe.
(Milton).

Notice that here also the simile is heightened in beauty by the introduction of irrelevant matter.

(*e*) *As* every climate has its peculiar diseases, *so* every walk of life has its peculiar temptations. (Macaulay).

A simile which serves the purpose of explaining a subject is called an **Illustration**, *e.g.*.

(f) As wax would not be adequate to the purpose of signature, if it had not the power to retain as well as to receive the impression, the same holds good of the soul with respect to the sense and imagination. Sense is its receptive power, imagination its retentive. Had it sense without imagination, it would not be as wax, but as water, where, though all impressions be instantly made, yet, as soon as they are made, they are instantly lost.
(From a quotation).

In employing similes, care should be taken to see (1) that they are not **commonplace** and (2) that they are not **far-fetched.**

When a simile is explanatory, it is usually called a **Comparison,** *e.g.*,

> Kings are like stars—they rise and set—they have
> The worship of the world, but no repose.
>
> (Shelley).

(ii) A **Metaphor** is the transference of a word from its literal acceptation to a different object which it resembles, the sign of resemblance (*like, as*) being left unexpressed, *e.g.*, Thy word is a *lamp* to my feet. The meaning is: Just as the lamp guides the feet, so Thy word guides my life. A metaphor is, therefore, an unexpressed simile, while a simile is an expanded metaphor.

Examples of metaphors:—

(*a*) His victory was *brilliant.*

(*b*) He *bridles* his anger.

(*c*) Coming events cast their *shadows* before.

(*d*) He is *master* of the situation.

(*e*) We want more *sail* than *ballast.*

(*f*) Athens was the *eye* of Greece.

(*g*) The news was a *dagger* to his heart.

(*h*) My voice is not a *bellows* unto ire. (Keats).

In ordinary parlance metaphors are very common, *e.g.*, a *ray* of hope, a *shade* of doubt, a *flight* of fancy, a *flash* of wit, etc.

In employing metaphors, care should be taken to see (1) that they are not **strained** and (2) that they are not **mixed.**

Example of a strained metaphor:—

Here lay Duncan,
His silver skin *laced* with his *golden* blood.
(Shakespeare).

There is no natural connexion between 'laced' and 'golden.'

Example of a mixed metaphor:—

I *bridle* in my struggling Muse with pain,
That longs to *launch* into a bolder strain.
(Addison).

We 'bridle' a horse and we 'launch' a boat: the two ideas are mixed up.

(iii) An **Allegory** is a detailed series of **sustained metaphors** usually implying some moral instruction. Examples of allegories are Spenser's *Faery Queen*, Bunyan's *Pilgrim's Progress*, Swift's *Gulliver's Travels*, etc.

(iv) A **Parable** is a short allegorical story with a moral or religious lesson clearly expressed. A good example is the well-known Parable of the Sower and the Seed in the New Testament.

(v) A **Fable** or **Apologue** is a short fictitious story with a moral. Beasts and birds as thinking and talking agents are usually introduced into fables. Examples are Æsop's *Fables.*

(vi) **Metonymy** is the substitution of the name of one

thing for that of another to which it bears a certain relation. Metonymy is of the following kinds :—

(*a*) Symbol for thing symbolised, *e.g.*,

He succeeded to the *crown* (symbol of kingship) = He became king.

He was first at the *bar* (symbol of advocacy) = He was first in the practice of law.

The *Cross* (symbol of Christianity) triumphs over the *Crescent* (symbol of Muhammadanism) = Christianity triumphs over Muhammadanism.

(*b*) Instrument for agent, *e.g.*,

The *pen* (instrument of a writer) is mightier than the *sword* (instrument of a warrior) = A writer wields more influence than a warrior.

The *Press* (instrument of journalism) has immense power = Journalism wields immense power.

The *brand* (instrument of infantry), the bridle (instrument of cavalry) and the *oar* (instrument of sailors) = Infantry, cavalry and sailors.

(*c*) Cause for effect, *e.g.*,

I am reading *Milton* = I am reading the works of Milton.

Yet oft a sigh prevails, and *sorrows* fall (Goldsmith) = Yet often a sigh prevails and tears (effect of sorrow) fall.

(*d*) Effect for cause, *e.g.*,

Gray hairs should be respected = Old age (cause of gray hairs) should be respected.

The bright *death* quiver'd at the victim's throat (Tennyson) = The bright sword (cause of death) quivered at the victim's throat.

(*e*) Container for thing contained, *e.g.*,

He drank the *cup*=He drank the contents of the cup.

The *kettle* boils = The water in the kettle boils.

He keeps a good *table* = He keeps good food on his table.

(*f*) Name of passion for object, *e.g.*,

You are my *love* = You are the object of my love.

He is the *pride* of his country = He is the object of pride of his country.

Lycidas, your *sorrow*, is not dead (Milton) = Lycidas, the object of your sorrow, is not dead.

(vii) **Synecdoche** is the designation of one thing by means of another. It is of the following kinds :—

(*a*) Whole or genus for part or species, *e.g.*,

The falling *year* = The autumn season (a part of the year).

Man returns to the dust = The body of man (*i.e.*, a part of the total conception of man) returns to the dust.

Drink, pretty *creature*, drink ! (Wordsworth) = Drink, pretty lamb (species of creature), drink !

Vessels large may venture more (Franklin) = Large ships (species of vessels) may venture more.

(*b*) Part or species for whole or genus, *e.g.*,

A fleet of twenty *sail* = A fleet of twenty ships.

A man of seventy *winters* = A man of seventy years.

Silver and gold have I none = I have no riches.
I have to earn my *bread* = I have to earn my food.

(*c*) Abstract for concrete, *e.g.*,

I am out of *humanity's* reach (Cowper) = I am out of men's reach.

Then Averill went and gazed upon his *death* (Tennyson) =Then Averill went and gazed upon his dead body.

Down from that *strength* had spurr'd his horse (Scott) = Had spurred his horse down from that stronghold.

(*d*) Concrete for abstract, *e.g.*,

There is a good deal of the *fox* in his character = There is a good deal of cunning in his character.

And let the *ape* and *tiger* die (Tennyson) = And let apish and tigerly instincts (in men) die.

Wisely kept the *fool* within (Dryden) = Wisely kept his folly within himself.

(*e*) Material for thing made, *e.g.*,
The glittering *steel* (sword).
Sheepskin (diploma).
Linen (linen clothes).
Copper (penny).

(*f*) **Antonomasia** is a special case of synecdoche in which an individual is put for the class, *e.g.*,

Every ruler is not *a Solomon* (a wise king).
He is *a Judas* (a traitor).
A Daniel (a wise judge) is come to judgment.
Not every poet finds *a Mæcenas* (a patron).

(viii) **Allusion** is the use of a word or expression recalling to the mind some well-known saying or incident, *e.g.*,

(*a*) The ungainly Irishman (Goldsmith) was called *to make sport for the Philistines.* (Black). [The allusion is to Samson the Jewish hero, who, during his captivity, was called upon by the Philistines to make sport for them.]

(*b*) It was not given to Goldsmith to feel "like the Monument." (Black). [The allusion is to a saying of Dr. Samuel Johnson. When asked how he received the news of the failure of his tragedy *Irene*, he replied "Why, like the Monument" (*i.e.* with entire indifference).]

(ix) **Antithesis** consists in setting contrasted ideas against each other in a balanced form for the sake of emphasis, *e.g.*,

(*a*) A *light wife* makes a *heavy husband.* (Shakespeare).

(*b*) A *little* leak will sink a *great* ship.

(*c*) *United* we *stand*, *divided* we *fall.* (Morris).

(*d*) He was not the *master* but the *slave* of his speech. (Macaulay).

(*e*) Give *every man* thine *ear*, but *few* thy *voice.* (Shakespeare).

(*f*) The Puritan *prostrated himself in the dust* before his Maker; but he *set his foot on the neck* of his king. (Macaulay).

(x) An **Epigram** is an apparent contradiction in language which gives pointed expression to a striking thought. The effect of an epigram depends on the brevity of expression and the smartness of finish.

Examples :—

(*a*) Cowards *die* many times *before* their death. (Shakespeare).

(*b*) Our *antagonist* is our *helper*. (Burke).

(*c*) There is a *pleasure* in poetic *pains*. (Cowper).

(*d*) *Speech* was given to man to *conceal his thoughts*. (Voltaire).

(*e*) To be *prepared for war* is one of the most effectual means of *preserving peace*. (Washington).

An extreme case of an epigram is the **Oxymoron** or the joining together of two contrary ideas, *e.g.*, (*a*) a *bitter sweet ;* (*b*) a *living death*.

(xi) **Climax** consists in arranging ideas in ascending order of importance, so that each successive idea is more impressive than the previous one, *e.g.*,

(*a*) *Simple, erect, severe, austere, sublime*. (Byron).

(*b*) To gossip is a *fault ;* to libel, a *crime ;* to slander, a *sin*.

(*c*) What a piece of work is man ! how *noble* in reason ! how *infinite* in faculties ! in form and moving, how *express and admirable !* in action, how *like an angel !* in apprehension, how *like a god !* (Shakespeare).

(*d*) A heart to *resolve*, a head to *contrive*, and a hand to *execute*. (Gibbon).

(xii) **Anticlimax** or **Bathos** consists in arranging ideas in descending order of importance, the effect being ludicrous, *e.g.*,

(*a*) Who in the course of one revolving moon
Was *lawyer*, *statesman*, *fiddler*, and *buffoon*.
(Dryden).

(*b*) Here thou, great Anna, whom three realms obey,
Dost sometimes *counsel* take and sometimes *tea*.
(Pope).

(*c*) Not louder shrieks by dames to heaven are cast
When *husbands* die or *lap-dogs* breathe their last.
(Pope).

(xiii) **Prosopopœia** (personification) is investing abstract ideas or inanimate objects with the attributes of living persons. It is generally used in imaginative and impassioned writing, and is suited more to poetry than to ordinary prose.

Examples :—

(*a*) *Nature* might *stand up*
And *say* to all the world, 'This was a man!'
(Shakespeare).

(*b*) O *Winter*! *ruler* of the inverted year!
(Cowper).

(*c*) *Time* rolls *his* ceaseless course.
(Scott).

(*d*) *Expectation* mute
Gapes round the silent circle's peopled walls.
(Byron).

(*e*) O *Tiber*, *father Tiber*!
(Macaulay).

Personification is to be distinguished from **Personal Metaphor** or the transference of personal attributes to

inanimate objects, *e.g.*, a *prattling* brook, the *angry* ocean, the *thirsty* earth, a *frowning* peak, etc. But such examples as *green-eyed Jealousy*, *white-handed Hope* are real cases of Personification.

One variety of Personification is the **Pathetic Fallacy** (a word coined by Ruskin), which consists in representing nature and natural objects as echoing the feelings of man either by sympathy or by antipathy.

Examples :—

(*a*) *Earth felt the wound* ; and *Nature* from her seat,
Sighing through all her works, *gave signs of woe.*

(Milton).

(*b*) So they talk'd,
Poor children, for their comfort : *the wind blew* ;
The rain of heaven, and their own bitter tears,
Tears, and *the careless rain of heaven*, mixt
Upon their faces, as they kiss'd each other
In darkness, and above them *roar'd the pine.*

(Tennyson).

(xiv) **Apostrophe** (passive personification) occurs when a speaker or writer turns away from his theme and makes a short impassioned address to an absent or dead person or to an inanimate object or even to an abstraction, *e.g.*,

(*a*) *Milton* ! thou shouldst be living at this hour.

(Wordsworth).

(*b*) Hail, holy *light*, offspring of Heaven first-born !

(Milton).

(*c*) *Frailty*, thy name is woman ! (Shakespeare).

(*d*) O *Solitude*! where are the charms
That sages have seen in thy face?
(Cowper).

(*e*) And vainly pierce the solemn gloom
That shrouds, O *Pitt*, thy hallowed tomb.
(Scott).

(xv) **Vision** occurs when a writer or speaker imagines some past or future event as being present to his sight, *e.g.*,

(*a*) His body is dragged through the streets; his head goes aloft on a pike, the mouth filled with grass: amid sounds as of Tophet, from a grass-eating people. (Carlyle's *French Revolution*).

When a past event is imagined as present, as in the above extract, it is called the **Historic Present.**

(*b*) Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam. (Milton's *Areopagitica*).

Here the future state of England is imagined as present. Swift's *Temple of Fame* and Addison's *Vision of Mirza* are good examples of sustained visions.

(xvi) An **Hyperbole** is an exaggeration in language intended to produce a stronger impression on the mind than would be achieved by a plain statement of the fact, *e.g.*,

(*a*) Methought his eyes
Were *two full moons*: he had *a thousand noses*,
Horns whelk'd and waved *like the enridged sea*.
(Shakespeare).

(*b*) Sir, I love you *more* than words can wield the matter;
Dearer than eyesight, space and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
A love that makes *breath poor*, and *speech unable;*
Beyond all manner of so much I love you.
(Shakespeare).

(*c*) *Put a tongue*
In every wound of Cæsar, that should *move*
The stones of Rome to rise and mutiny.
(Shakespeare).

(xvii) **Præter expectatum** is suddenly saying something that was quite unexpected, *e.g.*,

His spear, to *equal* which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, *were but a wand*,
He walkt with. (Milton).

(xviii) **Epanorthosis** (correction) is intensifying an inadequate expression by one more adequate, *e.g.*, (*a*) War is the work, the element, *or rather* the sport and triumph of death. (From a quotation). (*b*) The defence was obstinate and brave. *Brave, did I say ?* It was worthy of heroes. (From a quotation).

(xix) **Irony** is the use of words the natural meaning of which is the very opposite of the intended meaning. The speaker or writer pretends to approve something which he really wants to ridicule.

Examples :—

(*a*) A mighty *honest* fellow *indeed* !

(*b*) Cry aloud, for he is a god ; either he is *talking*, or he is *pursuing*, or he is *on a journey*, or peradventure he *sleepeth* and must be awaked. (The Bible).

(*c*) When that the poor have cried, Cæsar hath wept.
Ambition should be made of sterner stuff :
Yet Brutus says he was ambitious ;
And Brutus is *an honourable man.*
(Shakespeare).

(*d*) They were abandoned without reserve to the *tender mercies* of the satirists. (Macaulay).

A special kind of Irony is **Sarcasm**, a keen satirical expression intended to insult a person, *e.g.*, The Jews said of Christ, "He saved others ; *himself he cannot save.*"

(xx) **Double entendre** (pun) is the use of a word or words in a double sense, *e.g.*,

(*a*) A *moving* grave (Milton). [Moving = (i) walking, (ii) sad.]

(*b*) If a woman loses her husband, she pines *for a second.* [For a second = (i) for a short time, (ii) for a second husband.]

(*c*) Sportsmen find it easier to *follow* the hounds than to *follow* an argument. [Follow = (i) pursue, (ii) understand.]

(*d*) Marriage is just like a call : you go *to adore* (to a door), you *ring the belle* (bell), and you *give your name to the maid.*

(xxi) **Paronomasia** (jingle) is a play upon more or less similar combinations of sounds, *e.g.*,

(*a*) Which *tempt*ed our at*tempt*, and wrought our fall.
(Milton).

(*b*) Where *sight* may give thee,
Or rather *flight*, no great advantage on me.
(Milton).

(*c*) *Armed* thee or ch*armed* thee strong. (Milton).

(*d*) The parson *told* the sexton, and the sexton *tolled* the bell.

(xxii) **Onomatopœia** occurs when the sound of a word or words echoes the sense, *e.g.*,

(*a*) Dry *clash'd* his harness in the icy caves
And barren chasms, and all to left and right
The bare black cliff *clang'd* round him, as he based
His feet on juts of slippery crag that *rang*
Sharp-smitten with the *dint* of armèd heels.
(Tennyson).

(*b*) The *moan* of doves in immemorial elms,
And *murmuring* of innumerable bees.
(Tennyson).

(*c*) I heard the water *lapping* on the crag,
And the long ripple *washing* in the reeds.
(Tennyson).

(*d*) The league-long roller *thundering* on the reef.
(Tennyson).

(xxiii & xxiv) **Alliteration** and **Assonance** are figures of speech based upon repetition of similar sounds and occur specially in poetry.

Examples :—

(*a*) The *b*are *b*lack *cl*iff *cl*ang'd round him. (Tennyson).

(*b*) The *f*ield of *f*reedom, *f*action, *f*ame and blood.
(Byron).

(*c*) With *bl*oody *bl*ameful *bl*ade
He *br*avely *br*oach'd his *b*oiling *bl*oody *br*east.
(Shakespeare).

(*d*) An *A*ustrian *a*rmy *a*wfully array'd
*B*oldly by *b*atteries besieged Belgrade ;
*C*ossack commanders *c*annonading come,
*D*ealing destruction's *d*evastating *d*oom ;
*E*v'ry endeavour *e*ngineers essay,
For *f*ame, for *f*ortune *f*orming *f*urious *f*ray ;
*G*aunt gunners grapple giving gashes good,
*H*igh *h*olds his *h*ead heroic *H*ardi*h*ood.
(From an alliterative poem).

Choice of Words.

In choosing words, attention should be paid to (i) *purity* and (ii) *propriety*.

(i) To secure purity of words, the following offences against purity should be avoided :—

(*a*) **Archaïsms** (use of obsolete words), *e.g.*, *whilom*, *trow*, *holpen*, *beholden*, *y-clept*, *hight*, *clomb*. [Archaïsms are sometimes allowed in poetry.]

(*b*) **Neologisms** (use of newly-coined words), *e.g.*, *aliveness*, *burglarize*, *literatesque*. [Newly-coined words, such as *tonguester* and *selfless* coined by Tennyson, are sometimes allowed in poetry.]

(*c*) **Barbarisms** (use of foreign words), *e.g.*, *déjeuner* (Fr.), *contre-temps* (Fr.), *quondam* (Lat.), *impedimenta* (Lat.), *prologomenon* (Gk.), *avatar* (Skt.). Barbarisms include Græcisms, Latinisms, Gallicisms, etc. [Cleverly rendered Græcisms and Latinisms are sometimes allowed in poetry.]

(*d*) **Provincialisms** (use of dialectical words), *e.g.*, *douse* (put out), *glim* (lamp), *kirk* (church), *greet* (weep), *ken* (know), *skedaddle* (run away), *pickaninny* (negro child).

(*e*) **Slang** (use of highly colloquial words), *e.g.*, *chap* (fellow), *bosh* (nonsense), *dodge* (trick), *jolly* good (very good), *ripping* (very fine). Slang includes Vulgarisms.

(*f*) **Cant** (use of conventional language), *e.g.*, thieves' cant.

(*g*) **Technicalisms** (use of technical words), *e.g.*, *fossulate*, *commissure*, *chiaroscuro*, *anoëtic*, *apperception*.

(*h*) **Solecisms** (use of ungrammatical words), *e.g.*, Thou lov'st, yet never *knew* [knewest] love's sad satiety (Shelley). Bird thou never *wert* [wast] (Shelley). [Solecism takes its name from Soloi, an Athenian colony notorious for bad grammar in speech.]

(ii) To secure propriety of words, the following improprieties should be avoided :—

(*a*) Confusion of synonymous words with different shades of meaning, *e.g.*, He *denied* me money (for *refused*); I have a coat to *defend* me from chill (for *protect*).

(*b*) Confusion of words with more or less similar sound but widely different meaning (**Malapropisms**), *e.g.*, *a nice derangement of epitaphs* (a nice arrangement of epithets), *loathe* (loath), *variance* (variation), *venal* (venial), *verbal* (verbose), *spiritual* (spirituous). [Malapropism takes its name from Mrs. Malaprop, a character in Sheridan's comedy called 'The Rivals'.]

(*c*) Use of words in foreign, obsolete or unauthorised senses, *e.g.*, *assist* (French sense of 'to be present'), *guess*

(American sense of 'to believe'), *complexion* (Elizabethan sense of 'temperament'), *transpire* (unauthorised sense of 'to happen').

Construction of Sentences.

In constructing sentences attention should be paid to (i) the rule of *proximity*, (ii) the rule of *priority*, and (iii) the rule of *unity*.

(i) The **rule of proximity** requires that the qualifying adjunct should always be placed as close as possible to the word which it is meant to qualify. This rule is broken in the following example :—

This kind of wit was very much in vogue *amongst our countrymen*, about an age or two ago, *who* did *not* practise it for an oblique reason, but purely for the sake of being witty. (Addison).

The sentence should run thus :—

This kind of wit was very much in vogue, about an age or two ago, *amongst our countrymen*, who practised it *not* for an oblique reason, but purely for the sake of being witty.

(ii) The **rule of priority** requires that the qualifying adjunct should precede what it is meant to qualify. This rule is broken in the following example :—

A crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, *where there is no love*. (Bacon).

The sentence should run thus :—

Where there is no love, a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal.

(iii) The **rule of unity** requires that a sentence should express one entire thought. This rule is broken in the following example :—

Tillotson was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him. (From a quotation).

Here the dependent clause has nothing to do with the principal sentence, and should therefore form an independent sentence by itself. The lines should run thus :—

Tillotson was exceedingly beloved by King William and Queen Mary. He was succeeded by Dr. Tennison, Bishop of Lincoln, nominee of their Majesties.

Sentences are generally divided into two kinds, (i) the Period, and (ii) the Loose Sentence.

(i) A **Period** is a sentence in which the parts are so intimately connected that the meaning remains suspended till the whole is finished, *e.g.*,

Of all the poets who have introduced into their works the agency of supernatural beings, Milton has succeeded best. (Macaulay).

(ii) A **Loose Sentence** is one in which the principal statement is made at the outset and the qualifying phrases and clauses follow, *e.g.*,

One party had given their whole attention, during several years, to the project of enriching themselves, | and impoverishing the rest of the nation ; | and thus of establishing their dominion, | under the government and with the favour of a family who were foreigners.

(From a quotation).

In this sentence, whether a pause be made at *themselves*, *nation*, *dominion*, or *foreigners*, the preceding words will form a perfect sentence.

The term **balanced** is sometimes applied to a complex or compound sentence when its different clauses are similar in construction, *e.g.*,

We had a limb cut off, but we preserved the body; we lost our colonies, but we kept our constitution. (Burke).

He was a rake among scholars, and a scholar among rakes. (Macaulay).

The distribution of **emphasis** in a sentence is effected by inverting the strictly syntactical order of words. This is called **hyperbaton.** Examples are :—

A wrong he seldom forgave, an insult *never.*

Sweet are the uses of adversity. (Shakespeare).

Flash'd all their sabres bare. (Tennyson).

Ill fares the land, to hastening ills *a prey.* (Goldsmith).

I appeal from Philip *drunk* to Philip *sober.*

Framing of Paragraphs.

In framing paragraphs or integral parts of a whole composition, attention should be paid to (i) the rule of *consecutive arrangement*, (ii) the rule of *explicit reference*, and (iii) the rule of *unity of purpose.*

(i) The **rule of consecutive arrangement** requires that the sentences of which a paragraph is composed should be arranged in such a way that the successive parts of the *theme* (main subject) may be set forth in due order. This rule is broken in the following example :—

It is chiefly through books that we enjoy intercouse with superior minds; and these invaluable means of

communication are in the reach of all. In the best books, great men talk to us, give us their most precious thoughts, and pour their souls into ours. *God be thanked for books.* They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. *Books are the true levellers.* They give to all who will faithfully use them, the society, the spiritual presence, of the best and greatest of our race. (Channing).

Here the general statement "God be thanked for books" should be placed first. The statement "Books are the true levellers" is connected with the statement "these invaluable means of communication are in the reach of all." The whole paragraph requires re-casting.

(ii) The **rule of explicit reference** requires that the coherence of a paragraph should be explicitly indicated as far as possible by means of connective particles or expressions. The following example illustrates this point:—

More than ten years ago we commenced a sketch of the political life of the great Lord Chatham. We *then* stopped at the death of George the Second, with the intention of speedily resuming our task. Circumstances, which it would be tedious to explain, long prevented us from carrying *this* intention into effect. *Nor* can we regret the delay. *For* the materials which were within our reach in 1834 were scanty and unsatisfactory, when compared with those which we at present possess. *Even now*, though we have had access to some valuable sources of information which have not yet been opened to the public, we cannot but feel that the history of the first ten years of the reign of George the Third is but imperfectly known

to us. *Nevertheless*, we are inclined to think that we are in a condition to lay before our readers a narrative neither uninstructive nor uninteresting. We, *therefore*, return with pleasure to our long-interrupted labour. (Macaulay).

These formal connectives may sometimes be dropped, *e.g.*,

The Sergeants made proclamation. Hastings advanced to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, had made laws and treaties, had sent forth armies, had set up and pulled down princes. Etc. (Macaulay).

The term **parallel construction** is applied to a paragraph when the same idea is repeated or illustrated in its sentences, which are generally made similar in form, *e.g.*,

This old practice it was now determined, after a long interval, not only to revive, but to extend. *Former princes had raised ship-money* only in time of war; *it was now exacted* in a time of profound peace. *Former princes*, even in the most perilous wars, *had raised ship-money* only along the coasts; *it was new exacted* from the inland shires. *Former kings had raised ship-money* only for the maritime defence of the country; *it was now exacted* by the admission of the Royalists themselves, not with the object of maintaining a navy, but of furnishing the king with supplies, which might be increased at his discretion to any amount and expended at his discretion for any purpose. (Macaulay).

(iii) The **rule of unity of purpose** requires that a paragraph should deal with one subject at a time and that digressions and irrelevant matter should not be introduced.

In the previous examples from Macaulay this rule is very well observed.

Paragraphs are of three kinds:—(i) the *introductory paragraph* (indicating the theme and point of view of the writer), (ii) the *transitional paragraph* (binding together the different parts of the composition), and (iii) *the summarising paragraph* (giving the writer's conclusion).

Qualities of Composition.

The qualities of good composition are (i) *Perspicuity* (clearness), (ii) *Simplicity* (plainness), (iii) *Brevity* (shortness), (iv) *Impressiveness* (appeal), and (v) *Euphony* (sweetness). The corresponding faults of bad composition are (i) Obscurity, (ii) Affectation, (iii) Verbosity, (iv) Dullness, and (v) Cacophony.

(i) **Perspicuity** is attained by (*a*) precision of thought, (*b*) comprehension of the force of words, (*c*) avoiding ambiguous expressions, (*d*) following the laws of syntax, and (*e*) employing apt figures of speech.

(ii) **Simplicity** is attained by avoiding (*a*) long and foreign words, (*b*) abstract and technical terms, (*c*) bombast and pedantry, and (*d*) cumbrous constructions. The laboured and affected style of John Lyly known as **Euphuism** offends against simplicity, *e.g.*,

As the tree ebenus, though it be in no way set in a flame, yet it burneth with sweet savours: so my mind, though it could not be fired, for that I thought myself wise, yet was it almost consumed to ashes with pleasant delights and cogitations. Etc. (*Euphues and His England*).

(iii) **Brevity** is attained by (*a*) avoiding tautology, pleonasm and verbosity, (*b*) choosing apt words, and (*c*) employing suitable figures of speech.

(iv) **Impressiveness** is attained by (*a*) inverting the normal syntactical order of words in a sentence, (*b*) casting sentences in a balanced form, (*c*) repeating words and phrases, (*d*) using picturesque language, and (*e*) employing apt figures of speech.

(v) **Euphony** is attained by (*a*) judicious combination of sounds (alliteration and assonance), and (*b*) making the sound echo the sense (onomatopœia).

Different Kinds of Style.

With regard to argument, style may be (*a*) vehement, (*b*) forcible, (*c*) feeble, or (*d*) languid.

With regard to number of words, it may be either (*a*) concise (compact) or (*b*) diffuse (verbose).

With regard to figures of speech, it may be (*a*) barren, (*b*) plain, (*c*) neat, (*d*) elegant, or (*e*) florid.

With regard to syntax, it may be either (*a*) easy or (*b*) laboured.

With regard to thought, it may be (*a*) natural, (*b*) elevated, (*c*) dignified, or (*d*) sublime.

The student is recommended to study Bacon's *Essays* for concise style, and Addison's *Coverley Papers* for diffuse style; Swift for plain style, Adam Smith for neat style, and Dryden, Pope, Johnson and Cowper for elegant style; Defoe and Goldsmith for easy and natural style, and Milton for laboured and sublime style.

Specimens of Composition.

(1)

The following extract from *The Ceylaniad : An Epic Fragment* by the author is offered to the reader as a model of epic verse :—

THE CEYLANIAD.

Book I.

Awake, lyre-handed Goddess ! — oh awake,
From slumber soft on glimmering lotus-couch,
Where, on the foamy-crested level deep
With Brahma playing, or, as some sager sing,
With Vishnu young, the lover both of thee
And of thy fickle sister Kamala,
Thy weary limbs repose in dewy calm
And tender soul-enthralling joy ; — awake,
And touch thy trembling lyre to tune divine.
Sing how Vijaya, by his sire expell'd
From Lala's happy realm for one sole crime,
If crime it were to woo unwittingly
One whom his father sought, went oversea
To far Andaman, then to Nicobar,
And last to Lanka's copper-colour'd soil,
Thenceforward with the double name endued
Of Tamraparni and Simhala, where
His soldiers saw the rich long coco-belt
Fan joyous leaves o'er purling Murala
Or silver Veitarani. Tell me, Nymph—
If art like thine can tell, if human ear
Can listen to the music of the heart—

Tell me what heavy grief the mother felt
To hear her son exiled; what pain acute
The duteous son within his bosom fed
To find his mother weeping; what hot kiss
The maid, whom he had wedded, to his lips
Prest; and what keen embrace he gave to her.
Say how the people moan'd Vijaya's loss;
With wailing who, and who with tender dew.
Say how all Tamralipti stood ashore,
With outstretch'd hand and wonder-stricken eye,
What time the prince, accompanied by her
Who had been borne in secret to the sea,
Leapt to the ship with seven hundred men
And with their wives as many. Recall, sweet Nymph,
Recall those days, and bid them glow once more.
For, haply, with the inspiration sweet
That comes from thee unfailing, as the dew
That falls anight from heaven, I may weave,
If mortal hand can weave immortal things,
A garland that will never fade with Time.

* * * * *

May, 1901.

(2)

The following poem taken from the author's *Poems, Pictures and Songs* is offered to the reader as a model of lyric verse :—

THE RIVER-DAUGHTER.

Boating with the stream
Like a floating dream,
O whither away so fast ?—

Whither, with the gleam
Of tangled hair
About thy spangled bosom cast ?

Scatter'd hues of even—
Breaking as from heaven
In many a scarlet curl—
Kiss the streaks of levin,
Divinely fair,
That thy blue heavenly eyes now hurl.

From the whispering south,
Freshening thy lips' drouth,
A mellow sky-breath blows ;—
Deep, thro' parted mouth,
One shining row
Of teeth divine divinely shows.

Crisping billows come,
Bubbling out in foam,
To lick thy gliding keel ;—
All in pleasure dumb,
The foamlets low
Round thy red feet supinely reel.

Azure vapours dim
By the barge's rim
In sweet emotion hover,
Jewell'd with the glim
Of diamond sparks
That flash the leaping ripples over.

Swift, as on the back
Of a sailing rack
The quick sky-daughters ride—

Lashing with a crack
The lazy sharks—
On thy bark seated thou dost glide.

Murmurs from the stream,
Sweet as of a dream,
Rise to thy plashing oar,
As the dolphin team
Shake up their heads
Thro' billows dashing on each shore.

Thus, in the bard's mind,
Heavenly hues combined
Will ever make thee bright,
Ever round thee wind
Those magic threads,
Thou child of Homer, sunset-dight !

October, 1902.

(3)

The following extract adapted by the author from Banabhatta's *Kadambari* is offered to the reader as a model of a story :—

SUDRAKA, THE PARIAH GIRL, AND THE PARROT.

There was a King of Kings named Sudraka, whose sway over the sea-girt earth was humbly received by a circle of kings from various continents. He was a worker of great wonders, a giver of sacrifices, the founder of coteries, the shelter of the witty, the overthrower of bowmen, the guide of the bold, and the van-leader of the learned. Virtue dwelt in his mind, Death in his anger, Wealth in his bounty, Fire in his prowess, the Earth in his hand, Beauty in his

eyes, the Muse in his speech, the Moon in his face, the Wind in his strength, Divine Lore in his wisdom, Love in his beauty, and the Sun in his ardour. Fortune was faithful to him; his foes were burnt up by his prowess; and his subjects were happy under his rule.

Vidisa, the chief town of Malava, was his capital. Past it flowed the Vetravati, with her waves molested by bathing beauties and by diving elephants, and with her shores vocal with quacking ganders. There he was surrounded by loyal hereditary ministers, whose minds were cleared by the constant study of statecraft; and he sported with high-born princes, of equal age and learning, cultured in both mind and body, and like so many images of himself in valour and meekness. Though he was in the prime of life and very beautiful, and had lovely well-bred well-born ladies in his palace, he was averse to the pleasure of female society. He would pass the day sometimes by forming a musical company, sometimes by hunting, sometimes by composing poems and essays, sometimes by talking about sacred lore, sometimes by listening to stories, novels, histories and legends, sometimes by amusing himself with pictures, sometimes by playing on the lyre, sometimes by receiving sages, and sometimes by giving puzzles and riddles; and he would pass the night in the company of bosom-friends, who were clever at various games and jests.

Now one day, when the sun opened the cups of new lotus-leaves and slightly put off his pink flush, the king was in his council-hall, and the portress came up to him. She bore, in a fashion contrary to a woman, a waist-dagger on the left side, and appeared dreadful and yet charming.

She had a bosom whitened with a thick paste of sandal-wood, was clad in a swan-white raiment, and held a cane which controlled the whole circle of kings. She knelt down and said: "Your Majesty, there stands at the gate a pariah girl come from the Southern Land with a caged parrot; she desires to see your Majesty." Now, his curiosity roused, the king looked at the faces of the kings seated near him, and commanded the portress to introduce the pariah maiden.

She entered and saw the king shining in the midst of thousands of lords of men. Under a narrow canopy of pale silk-cloth, which had rows of thick pearls hanging down and its four jewel props fastened with golden chains, he reclined on a little couch of moon-gems, and had gold-handled yak-tail fans waving over him. His left foot was planted on a crystal footstool; his toe-nails looked blue by contact with the glittering sapphire pavement; and his thighs were reddened by the rays of rubies blazing out of his seat. He was clad in a silk-cloth white as the foam of nectar, its border being decked with swan-couples painted with yellow powder, and its middle dancing in the breeze of yak-tail fans. His bosom was whitened with a paste of sandal-wood and spotted with red unguents; his face was girt with a necklace; his forearms were enclosed in a pair of sapphire bangles; his ear-lotuses were slightly hanging down; his nose was curved up; and his lotus-eyes were fully opened. He bore a front looking like a sheet of pure gold and decked with hair between eyebrows, and had a crest of gay-smelling jasmine-blossoms; while his limbs were made tawny-red by the sheen of trinkets. He was surrounded by attendant courtesans, and his image was

caught by the pure jewel pavement. And she, looking, and keeping quite aloof, struck the court pavement once with her broken-topped bamboo-stick, till all that assembly of kings at once drew their eyes away from the earth's lord and turned towards her.

Then the king saw her preceded by an old gray-haired and yet strong-bodied pariah in white dress, and followed by a pariah boy with a golden cage looking emerald by contact with the green parrot inside. Her body was wrapt in a blue jacket reaching down to her heels, and the veil on her face was of red cloth. Her cheeks were whitened by the splendour of the ivory ear-ring worn on one ear, and her fore-head bore the mark of a tawny-blue pigment. Her feet were reddened by lac-dye, her toes were light pink, and her toe-trinkets shone with tawny-red gems. Her middle was enclosed in a girdle shaped like a row of stars, and her neck was hemmed in a polished necklace studded with thick pearls. Her lotus-eyes were opened, her tresses were thick, her trinkets were of sandal-twigs, and her ear-rings were quaint.

While the king was wondering how lavish the Maker was in pouring all beauty on such a low-born person, the girl made her bow and sat down on the jewel pavement. Then the old man said to the king: "Your Majesty, here is a parrot named Vaisampayana; he is well-versed in all lore, in the fine arts, and in useful crafts; so please take him." So saying, he went away; and the parrot, turning towards the king and lifting up his right leg, cried victory and read out a verse of praise in clear accents. The king, in deep wonder, turned to his prime minister Kumara-

palita, who explained how parrots could imitate human speech.

* * * * *

July, 1908.

(4)

The following treatment of the comparative excellence of Poetry, Painting and Music by the author is offered to the reader as a model of an essay :—

THE PHILOSOPHY OF ART.

(ARS ADEO LATET ARTE SUA.—OVID : METAM. X).

To those who take pleasure in the comparing of sister arts, it may naturally occur : Which is the better art—the poet's or, as a type of the other arts, the sculptor's ? Which of the two is the higher one—that of Homer, of Vergil, of Dante, or (say) that of Daedalus ?

Now the latter one—the art of carving life into stock and stone—some have called finer than the " tracing of shadows " and the " reading of cloudy symbols " where there are none. This is, no doubt, rather taking too much ; but then—holding the balance even—may not the one be at least as fine as the other ? May we not, after all, compare the work of Daedalus, with the Minoian fable carved in dumb speech (Aen. VI)—the breathing marble of Pygmalion, which the artist himself took for a lady (Metam. X)—and also what in Egypt, Athens, Rome, the hand of living man has wrought—may we not compare all these with the visions of Dante, Shakespeare, Goethe,—these dreams of art which Kipling would call " sweet as a love-letter "? Do not the heavenly twain, we ask ourselves, deserve the same throne—Poesy reigning in a realm

of her own, and Sculpture waking to the life the soul of beauty? This, within the narrow scope of an essay and my abilities, I should like to dwell upon here a little.

When we set about comparing the sculptor's art with the poet's, naturally we class Painting, Drawing, etc., under the same head with Sculpture, in that they all appeal to the sense of vision; and Poetry, in so far as it appeals to the inner eye, will stand distinct and alone. We might even, if we chose, class the art of Music with Painting, Drawing, Sculpture, etc., because their enjoyment depends upon the receptive capacity of a particular organ, the eye or the ear; but Poetry, the excellence of which lies, not in the actual letters presented to the eye, not so much in the music presented to the ear as in the sense underlying them, has no further resemblance beyond being an art, a fine art, like them, and must ever stand in a rare universe of its own. With the loss of vision, Painting, Drawing, Sculpture will be as nothing; with the loss of hearing, Music will lose all charm; but to annihilate Poetry, you must annihilate man—you must annihilate his heart, his soul. It is not Painting, because its beauty is of the inner eye; it is not Music, because its melody is of the soul; neither is it Philosophy, for it does not lift the veil of the unseen so much as it perceives a form, a sound, a thought of its own in what we see, hear, think every day of our lives. It is the theatre of the whole being of man; it is the speech of what never spoke, the hearing of what never heard, the "song" which the "heart's echoes" render when the spirit is *not* "mute." That is, in short, Poesy—Poesy dressed in her own garb. Peer not into her—she will not reveal herself; try not

to overhear her—she is mute; if you catch hold of her, she is gone—

"Like the dew on the mountain,
Like the foam on the river,
Like the bubble on the fountain,
She is gone, and for ever." (Scott).

I would not, therefore, survey or touch her; I would not lose her in the beauty of her parts. Whole in herself, she has a form, a sound, a thought of her own; and let us see how far we can make her out from a distance.

Matthew Arnold has a fine passage on the comparative excellence of Painting, Music, and Poetry. "It is the business of the painter," he says, "to give expression to *a moment's life of things*; it is the business of music to express *the feeling of the moment*; but the poet must express *the movement of life*." This is one of the finest utterances of one who has been thought the best of art-critics in his day. It gives us at a glimpse—and how beautifully!—the respective ideals of the painter, the songster, and the poet. What more can the painter or sculptor do—infuse though he may, into his canvas or marble, what may be called life's other self—what more can he do, after all, than just give it a dumb speech, a still life, an unfinished thought?

"The page has caught her hand in his:
Her lips are sever'd as to speak:
His own are pouted to a kiss:
The blush is fix'd upon her cheek."
(Tennyson: "The Daydream.")

That is what Painting or Sculpture can do—that is its whole beauty. Let us hear what the passionate young

Keats says, on reading the "tale" of his "sylvan historian":—

"Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss;
For ever wilt thou love, and she be fair."

(Ode on a Grecian Urn).

Perhaps it is the triumph of the painter's and the sculptor's art, to make the lover love eternally; to keep the cheek of beauty unfaded; to express the blush, the simper, the flurry of the moment; but beyond that they can go no further! They cannot give us the *movement*, the actual *flutter* of life—we fancy we perceive life in the "spirantia aera," in the "vivos de marmore voltus," in the "tableaux vivants," but we never see it! So much then for Painting and Sculpture. What more, again, can the "linkèd sweetness" of a tuneful throat—the "giddy cunning" of the melting voice

"Untwisting all the chains that tie
The hidden soul of harmony" (L'Allegro)—

what more can it do than clip a moment's Elysium, that vanishes as soon as the spell is gone? The lyre of Orpheus might bind valley, rock and plain in one sweet glee; might steep wood and man in one golden slumber; might perhaps make fountain and river listen to him with rapt attention; but what was it—if not the rich poetry of his soul, the intense fervour of his love for Eurydice—that awoke from his shell the music that was in him? The Passions may

throng round Music, "exulting, trembling, raging, fainting"; but what are Passions but beams emanating from the soul of Poetry? If it was from Harmony that the "universal frame" began, it was no less from Poetry that the first sense of Harmony began in man. Poetry is the unifying agent of all beauties—it underlies all that is sweet, and the perception of symmetry and harmony, of uniform shape and sound, requires the touch of Poetry to illumine and kindle it up. The dog, the monkey, the savage man may look on a piece of Raphael's painting, unmoved and untouched; may just admire—if admiration is possible of them—a beautiful bronze-cut or a life-like statue of marble; but that admiration, lacking the soul of Poetry, will ever lack curiosity—the perception of beauty will vanish with the sight. The same thing may be said of Music: the dog, the monkey, the savage man will give a blank look of wonder, to hear a splendid oratorio, an air of Händel or of Haydn; but he will not be able to bear the music in his heart, to carry the melody in his soul, because the heart, the soul of Poetry is not in him. He that never felt Poetry, I daresay, will not *feel* either Music or Painting. Because the singer sings, the painter paints, they are not the less *poetic* for that. The germ of Poetry must always be there; otherwise Music or Painting will not charm us. Not that one should be able to appreciate every poem, every idyll, to become a musician or a painter; but one must have *poetic sense* enough to appreciate what he is hearing or seeing before him. It will thus seem that *Poetry* is the basis of all fine arts; and the poet's art, being an exclusive study of it, must be finer than the singer's or the painter's art where it is only a subordinate

element. Indeed, the sense of Music or of Painting is not so far-reaching as the sense of Poetry.

Another great advantage, which the art of Poetry has over that of Painting or of Music, is this: while the painter must attend to every nook and corner of his picture, while the musician must sound every sharp and treble of his melody, the poet will always leave something to be *filled up* by the mind. He will not look to every hue, he will not sound every note; but he will leave colour and tone enough for the mind to fill out the idea. Can a Raphael with the finest pencil, a Mozart with the clearest organ, give me that idea of Paradise, which a Milton can give with a few strokes of his pen? For all that Raphael can combine are the seven colours and their shades; all that Mozart can combine are the seven notes and their differences; but Milton, with the whole human heart at his call, can pick out just a few ideas which, in the wonder of the setting, will show many others. The very element of shadowiness—of not being present in every feature—adds to beauty a charm, a grandeur, a beauty (we might even say), of its own. For if "heard melodies are sweet, but those unheard are sweeter," in the very same way seen beauties are bright, but those unseen are brighter. Therefore did the poet of Nature, when called upon to see Yarrow, only cry out—

"We have a *vision* of our own,
Ah! why should we undo it?" (Yarrow Unvisited).

I would now proceed to offer a few remarks upon what may be called the "elements" of Poetry. What is it that makes Poetry, what are the traits of it, what is the *sine*

quâ non that gives it its full body and colour? A task, this, no doubt, which has defied many an art-critic, eluded many a master mind. Without attempting, therefore, to unfold the heart of Poesy petal by petal, I will just offer a few remarks upon its colour, its smell, its touch as we imagine them to be from a distance. A keen emotion, a lively fancy, a fervid yearning for the good, the true, and the beautiful; the power of assimilating and collocating beauties; a grasp of the *enjoyable* and *instructive* element in what we see, hear, feel around us; a ken, deep as philosophy, intangible as a dream, yet vivid in the perception of what it creates for itself; a faculty of *communion* with nature, physical and human;—these will I *suggest* to myself in picturing the subtle nature of Poetry; these, if I have not done her any violence, make up her soul, her being. But how, in what proportions, are they blended; what are the laws of their mixture; it is beyond all power of analysis to say. Just as the mind is not Knowing, Feeling and Willing, so Poetry is not simply these.

"The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."
(A Midsummer-Night's Dream, Act. v., Sc. 1.)

The poet will ever combine things, create and re-create them into a perfect whole. For Poetry is not a series of pictures, not a grouping of many hues, but one picture, one hue; if two pictures blend in her, if two hues mingle in her, they blend, they mingle as in the rainbow. *Ars est celare*

artem, says the Latin proverb ; and the art of Poetry will ever conceal itself. Its beauty lies in that, its whole majesty is there. All that we can see of Calliope, is the flash of her face between the doffing of one veil and the donning of another.

But perhaps we need not trouble ourselves with the "elements" of Poetry ; we need not go so far. Many are the poets who can move us to the depths of our being by the simple beauty of their writings ; but ask them wherein lies the beauty of their art, very few will attempt answering you. And no wonder. Just as it is not necessary to know the exact rate of ether-vibrations for each colour, to understand the colouring of a painting ; or to remember the exact rate of air-vibrations for each note to comprehend the harmony of a piece of music ; so it is not necessary to have a knowledge of the "elements" of Poetry, to understand the poet's art.

We will now ask why even the best of poets fail in the *analysis* of their own art. It is because the domain of Poetry is as wide as the heart of man ; it is because man has not yet attained self-knowledge. Who can fathom the depths of the heart, who can tell all the pearl that can be fished out of it ? Not even Shakespeare, with the many eyes of his fancy, has been able to show the human heart in all its features. For it can look both within and without, and the one universe is as wide as the other. Hope, joy, fear, grief, anger, reflexion, study and the like, mingling and re-mingling evey moment of our lives, make the world within us as wonderful as that without. The human heart is like the guitar of Ariel-Shelley ; and the defter you question it, the more various is the sound it gives. Indeed, all

that is fine in nature and man, which the heart can take into its consciousness, is the subject-matter of Poetry. It is this variety, this multifariousness which makes the poet cut up the whole sphere of thought and feeling into smaller portions which be can handle at a time. Therefore do we hear of so many "schools" of Poetry; such as the classical or the romantic, the allegorical or the real, the artificial or the natural, the metaphysical or the emotional. Homer and Vergil would infuse myth into poetry; Racine and Shakespeare would read the romance of life. Spenser would show the abstract in the concrete; others would call a spade a spade. Dryden and Pope would evolve beauty out of a mere setting of words; Cowper and Wordsworth would learn their lessons at the feet of Nature. Lovelace and Cowley would have nothing but intellect and fancy; while Byron, Shelley, Keats would see their own emotions —despair, love or thirst—into the heart of things. Some have even, after reading Kipling and others, drawn a line between the old "illusive" and the modern "matter-of-fact" type of poetry.

We do not hear of anything like "schools" in the art of Painting or of Music. One painter or musician might paint or sing in one way, another in another way; but the difference there is not so wide as the difference between one school of Poetry and another. A painter or musician will catch that difference, no doubt; but, taking broadly, that difference is a slight one. This would show how narrow the scope of Painting or Music is, in comparison with that of Poetry. You may variously paint, no doubt, in oil or in water, on paper or on canvas; you may variously sing too, aided or unaided, to a viol or to a piano; but is

not that difference like the difference between the metres of a verse, or between the forms (lyric, epic or otherwise) of a narrative? Indeed, the diversity and variety of art is nowhere so manifest as in Poetry. There you find a Shakespeare giving shape to airy nothing; a Milton soaring into the heaven of heavens; a Wordsworth laughing and talking with Nature; a Shelley cherishing in his heart the desire of the moth for the star; a Keats enjoying Beauty in Truth, Truth in Beauty.

But an essay like this would not be complete, unless something were said of "inspiration"; for inspiration is the blood and bone of art. To produce anything fine, to create anything marvellous, you must have the power to imagine; but you cannot imagine beauties fully, unless you are *inspired*. As in the sphere of devotion, so in art, there are seasons of inspiration; and all good artists will tell you there are only a few moments, when alone they are themselves. The poet is not always a poet; neither is the painter always a painter; nor is the minstrel always a minstrel. Imagination must melt into emotion, and emotion burn for expression, before any work of art can be wrought. We may say generally of all arts, what a modern poet says of Poetry in these lines: "A man cannot say 'I will write poetry'—the greatest poet cannot say; for the mind in creation is like a burning coal, which some irresistible influence awakens to transitory brightness. This power arises from within, like the colour of a flower which dims and changes as it is developed; and the poet cannot tell beforehand either of its approach or of its departure." Indeed, whether for Painting, for Music or for Poetry, the "magic hand" is always the "hand of

chance." You cannot paint, sing or write your best at all times; neither can you at all times enjoy Painting, Music, or Poetry. Something like inspiration must needs come in for the production of art. But inspiration is uncertain and fitful: like the wind, it bloweth as it listeth; and who can say whence it comes or whither it goes?

One word more. If Poetry is by far the best of all fine arts, in point of beauty, harmony and diversity; it is no less so, in point of moral teaching. It is possible, no doubt, to illustrate by pictures or to extol by songs, some beautiful tale of moral excellence (say, of self-sacrifice, of conjugal piety, or of filial duty); but the effect there would not be so apparent, as in a simple narrative of poetry. And why?—because ethical teaching can be imparted only partially through a piece of painting, and just in small degrees through a piece of music. The ideal painter and the ideal musician, though they have their lessons for us, no doubt, will have to appeal primarily to the eye or the ear, and they need not always be the very best men; but the ideal poet, who combines in himself the double office of the artist and the prophet, viz., that of *pleasing* on the one hand, and that of *teaching* on the other, must *live poetry* before he writes it. He must make himself before he makes a poem. As Milton says, his soul should "contain of good, wise, just, the perfect shape," and his thoughts should come from God. For it is God Who touches with "hallowed fire" the lips of him who is devout in his prayer, steady in his observation, and deep in his moral insight. Of course, there are poets of a very high order, who are not at all moral in their tone; but their poetry, notwithstanding their greatness in other

respects, is so far defective. (And we are concerned here, not with this or that poet but with the ideal poet—the ideal poet as he stands, when compared with the ideal painter or musician.)

In conclusion, I would say, that if Raphael or Mozart fails to defeat Milton, the narrowness of the art is to blame for that—not the artist. For the artist cannot go beyond the data of his art; and the genius of a painter or musician must always soar within certain limits. Therefore, when we compare a great painter or musician with a great poet, we must always make allowance for the limitations of the art.

August, 1902.

Method of Translation.

As translation from one language into another is a species of composition, the following principles observed in *Sakuntala and Her Keepsake rendered from the Sanskrit Play of Kalidasa* by the author are offered to the reader for careful study.

A. General principles of rendering prose and verse:

(1) Keep as far as possible to the order of the original, rendering word for word, clause for clause, sentence for sentence, and thus following the word-stresses of the original; for, the subtle beauty of the original often evaporates if the words are pitched about in the rendering, except where words in their normal order in Sanskrit are rendered by words in their normal order in English.

(2) In preserving the order, change the grammatical mechanism, if needed. Compound words are best rendered in the order of the words of which they are composed.

(3) Avoid needless insertions or omissions, and render as far as possible the same word used in the same sense by the same word used in the same sense, and several words of the same sense by as many words of the same sense as you can manage. Technical words should always be rendered by technical words, *e.g.*, of philosophy, astronomy, law, politics, sociology, commerce, the fine arts, etc. The renderings of often-quoted passages in the original should be done so well as to be quotable themselves.

(4) Render a figure of speech by a figure of speech, *e.g.*, a play on words by a play on words, alliteration by alliteration, etc.

(5) Above all, make the whole thing English, always giving the exact sense and the exact associations of words rather than a dull paraphrase, and never leaving a word untranslated unless it be a name not having an English equivalent. To secure this, it is necessary to read through the original again and again till the whole conception of the author "swims into the ken," and also to have a perfect knowledge of the best models in English literature. Never use any Græcisms or Latinisms, except those that are sanctioned by the usage of Milton, Landor and Tennyson, and have thus become a part and parcel of the English tongue. Nothing could be more unpardonable than Sanskritisms, which are worse than the occasional Gallicisms in the translations of Dryden and Pope, for the simple reason that the English language has not been brought in touch with Sanskrit to any appreciable extent.

B. Special principles of rendering verse:

(1) For the syllabic quantitative principle of most

Sanskrit verse, substitute the syllabic qualitative (*i. e.*, accentual) principle of English poetry.

(2) For the unsyllabic quantitative (*i.e.*, time-beat) principle of some Sanskrit verse, substitute the alternately accentual principle of most English poetry, always following the number of syllables in the original verse.

(3) For the rimeless quatrain of nearly all Sanskrit poetry, substitute the quatrain with alternate rimes, always following the pauses in the original verse, if any.

(4) In determining how the accents should be disposed and whether a line should have a masculine or feminine ending, study closely the rhythm of the original verse, and try to reproduce it as far as possible; and note that, where the verse is a long sweeping one, it ought always to have a masculine ending so as to avoid comic effect.

(5) Render line for line rather than verse for verse, and word for word where possible, always using poetical expressions and avoiding needless insertions or omissions merely for the sake of rime or other metrical impediments.

C. Principles of rendering dialects :

(1) High-class dialects should be rendered by colloquial English of the simplest kind.

(2) Low-class dialects should be rendered by provincial English ; but, to avoid unpleasant effect, the pronunciation should be hinted at here and there rather than shown by regular misspellings.

(3) Always consider whether a dialect would be used by a person of the class in English society corresponding to the class in Indian society.

From the above it will appear to the reader that I have not been hampered by any false notion of "convention" or "correctness", *e.g.*, in the matter of prosody. The one idea running through the whole of my work is, that the most faithful rendering is always the most spirited, regard being had to the true genius of the tongue rendered from as well as of the tongue rendered into, and to the various associations of the author's times as well as of our own. The ideal translator is he who knows as much as the author himself knew of what the author wrote about, and has the same command of his own vehicle of thought as the author had of his. Accordingly, the ideal translation is that which is as good in point of merit as the original itself, being, in fact, nothing but the original in a changed garb, although the credit of the conception always belongs to the author of the original.

Example:—

SAKUNTALA AND HER KEEPSAKE.

Prologue.

That which first the Maker made;
that which bears the offerings
right-wrought; that which offereth;

And those twain that mark out time;
that which, known by what we hear,
spreads to clasp the universe;

That which is the cause, 'tis said,
of all seed; and that which brings
to all breathing life its breath;—

With that eightfold form sublime,
ever to the senses clear,
may the Lord save you from curse.

(*At the end of the Benison*)

The Stage-Manager (*looking towards the tiring-room*). Madam, if your tiring is finished, this way now—please come.

(*Entering*)

An Actress. Sir, I'm here.

St.-M. Madam, worthy men mostly are in this gathering. To-day, indeed, with a work whose matter was strung by Kalidasa, the new play named "Sakuntala and Her Keepsake", we are to entertain them. So, to every part please give heed.

Actss. As you've got up the play well, sir, 'twill be nowhit disliked.

St.-M. Madam, I tell you the exact truth—
Till we content the learned heart,
I deem not perfect all our skill in acting;
Even those full strongly train'd in art
Have a mind too self-suspecting.

Actss. So 'tis. What's to be done next, then please, sir, command.

St.-M. What else but to sate the ears of this gathering? So now, touching this very late-returned enjoyable summertide, please sing. For, now—

'Tis sweet to wend in waters shallow,
Grateful thro' touch of trumpet-flowers are wood-blown breezes,
Easy in shades doth slumber follow,
In days whose pleasance at the end increases.

Actss. (*sings*).

Kiss'd, kiss'd all lightly, lightly,
By the wheeling drones, those blossoms with the thread-tops tender,
All into trinkets maidens sprightly,
With bosoms kind, the gum-tree blossoms render!

St.-M. Madam, well sung! Oh, the mind's workings bound by the melody, as in a picture seems the playhouse all round! So now, what subject shall we handle to greet them?

Actss. O, what to these gentlefolk you gave out at first, the matchless play named "Saundala and Her Keepsake," let that in our acting be handled.

St.-M. Madam, right well have you reminded me. For the moment, indeed, I had forgotten it. Why,

All by the melody of your air
I'm charm'd perforce—so charming-sweet!—
Like King Dushyanta ravish'd there
By yonder dappled hart too fleet.

(*This said, they go out*).

(*So ends the Prologue*).

November, 1907.

CALCUTTA UNIVERSITY
QUESTIONS ON PROSODY AND RHETORIC.
INTERMEDIATE EXAMINATION.
1909.

1. Comment on the style or language of any *three* of the following :—

(*a*) There has lately appeared the life of Cromwell, not Oliver, but he who was Henry the Eighth's minister.

(*b*) Nothing has or could be more unfortunate.

(*c*) My coffee comes into my chamber but every morning without asking for it.

(*d*) Tickets once nipped, and the passengers once admitted to the platform, will have to be delivered up to the Company.

(*e*) Homer was not only the maker of a nation, but of a language and of a religion.

(*f*) A Greek was not more unlike a Frenchman than the theatres of the two nations.

2. Define and illustrate the following terms :—Assonance, Antithesis, Solecism, Hyperbole, Cæsura.

Illustrate by *one* example the statement that 'every simile can be compressed into a metaphor.'

3. Quote any *four* consecutive lines from Paradise Lost. Name the metre, and scan the lines.

Or,

Name the metre of the following, and scan the lines :—

Let not Ambition mock their useful toil,
Their homely joys and destiny obscure ;

Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

1910.

1. Comment on the style or language of any *three* of the following :—

(*a*) It is not only hard to distinguish between too little and too much reform, but between the good and evil intentions of different reformers.

(*b*) He has made the highest number of marks ever made in any former year.

(*c*) He felt himself compelled to acknowledge the justice of my remark.

(*d*) The last year or two have been a time of great political pressure in India.

(*e*) Persons have been known to take a fever after feeling the smell of an open drain in Calcutta.

(*f*) We cannot all be masters, nor all masters cannot be truly followed.

2. Define and illustrate *three* of the following terms :—

Allegory, Epigram, Innuendo, Climax, Synecdoche. Illustrate by *two* examples how brevity of a metaphor may lead to mixed metaphors.

3. Quote any *four* consecutive lines from the Second Book of *Paradise Lost* or from the *Passing of Arthur*. Name the metre and scan the lines.

Or,

Name the metre of the following lines and scan them :—

I am monarch of all I survey,
My right there is none to dispute :
From the centre all round to the sea,
I am lord of the fowl and the brute.

1911.

1. Quote or construct sentences to illustrate the use of—onomatopœia, oxymoron, and the pathetic fallacy.

Remark on the style of the following :—

I smell a rat, but I will nip it in the bud.

2. Scan the following lines, and name the metre in which the extract is written :—

Great, wide, beautiful world,
With the wonderful water round you curled,
And the wonderful grass upon your breast—
World, you are beautifully dressed.

Or,

Scan the following, and name the metre in each case :—

(*a*) The monarch o'er the siren hung,
And beat the measure as she sung.

(*b*) The world defrauded of the high design
Profaned the God-given strength and marred
the lofty line.

3. Examine the grammar or the style of any *two* of the following :—

(*a*) For sale a piano, the property of a musician, with carved legs.

(*b*) The huts were made of branches which they knew how to skilfully interweave.

(*c*) It was my pride prevented me going.

(*d*) We saw the Frenchman lay.

1912.

1. Expand the thought contained in the following, eliminating all figures of speech in it :—

Sleep is on his way to the earth, where many are calling him, but it is not to these he hastens, for every call only makes him fly farther off. Sedate and grave as he looks, he is really very capricious.

2. Scan the following lines, and name the metre in which the extract is written :—

I am monarch of all I survey,
My right there is none to dispute ;
From the centre all round to the sea,
I am lord of the fowl and the brute.

3. Examine the grammar or the style of the following (any *three*) :—

(*a*) The enemy rose in arms, the peace-maker stepped into the breach, and brought about a reconciliation.

(*b*) The speaker sat down amid the universal applause.

(*c*) After a little while he departed.

(*d*) This is as bad or worse as mine.

4. Name and explain the figures of speech used in the following :—

(*a*) I was not altogether displeased at the discomfiture of a bad man.

(*b*) The pen is mightier than the sword.

(*c*) A Daniel is come to judgment.

1913.

1. (i) Turn into brief *similes* the metaphors in the following passages :—

(*a*) The tale of his wanderings has been a rich mine to poets and romancers.

(*b*) English Protestantism was no bad cable for the nation to ride by in those stormy times.

(*c*) And thou shalt be our star of Arcady.

(ii) Name the figures of which the passages given below are examples :—

(*a*) O Caledonia ! stern and wild,
Meet nurse for a poetic child !

(*b*) Strains that might create a soul
Under the ribs of Death.

(*c*) A privacy of glorious light is thine.

(*d*) He replied with little force and great acrimony.

(*e*) Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners.

2. Scan the following lines and name the metres :—

(*a*) Mortals that would follow me,
Love Virtue ; she alone is free.

(*b*) Day after day, day after day,
We stuck, nor breath nor motion ;
As idle as a painted ship
Upon a painted ocean.

(*c*) Water, water everywhere,
And all the boards did shrink ;
Water, water everywhere,
Nor any drop to drink.

(*d*) Type of the wise who soar, but never roam ;
True to the kindred points of heaven and home !

1914.

1. Quote *four* examples of incorrect English you have noticed in conversation, and point out the error in each case.

2. Give an account of *two* metres that you may have met with in English poetry.

3. What Figures of Speech are found in the following lines ? Point out and explain them :—

'Homer calls words winged ; and the epithet is peculiarly appropriate to his, which do, indeed, seem to fly, so rapid and light is their motion. Latin marches, Italian struts, French hops, English walks, German rambles along. The music of Klopstock's hexameter is not unlike

the tune with which a broad-wheeled waggon tries to solace itself when crawling down a hill. But Greek flies, especially in Homer.'

1915.

1. Give *three* examples of mixed metaphors, explaining why you call them *mixed*.

2. What is the general character of a sonnet? Describe the arrangement of rhymes in either the Italian or Shakespearian sonnet.

3. What is meant by Transferred Epithet, Climax, and Epigram?

INDEX.

Accent, 1.
Accentual metre, 5.
Acrostic, 65.
Acute accent, 2.
Affectation, 107.
Alcaics, 37.
Alexandrine verse, 11.
Allegory, 88.
Alliteration, 41, 99.
Alliterative metre, 40.
Allusion, 92.
Amphibrach, 6.
Amphibrachic measures, 29.
Amphimacer, 6.
Amphimacric measures, 30.
Anachronism, 82.
Anacoluthon, 77.
Anapæst, 6.
Anapæstic measures, 22.
Antibacchy, 6.
Anticipation, 80.
Anticlimax, 93.
Antistrophe, 66.
Antithesis, 92.
Antonomasia, 91.
Anushtubh, 39.
Aphæresis, 3, 73.
Apocope, 3, 74.
Apologue, 88.
Aposiopesis, 82.
Apostrophe, 95.
Apposition, 81.
Archaïsm, 81, 100.
Assonance, 42, 99.
Asyndeton, 76.

Bacchy, 6.
Bad rime, 43.
Balanced sentence, 104.
Ballade, 64.
Ballad stanza, 47.
Ballata, 55.
Barbarism, 77, 100.
Bathos, 93.
Blank verse, 9.
Brevity, 108.
Burden, 68.

Cacophony, 107.
Cæsural pause, 4.
Cant, 101.
Canzone, 55.
Catachresis, 81.
Catalectic, 15.
Chant-royal, 60.
Chaucerian stanza, 51.
Chiasmus, 78.
Circumflex accent, 2.
Circumlocution, 82.
Climax, 93.

Colloquial words, 101.
Combined accent, 2.
Comedy, 71.
Commonplace simile, 87.
Comparison, 87.
Composite measures, 35.
Composite rimes, 44.
Condensed sentence, 79.
Confusion of synonyms, 101.
Consonance, 43.
Conventional language, 101.
Correction, 97.
Couplet, 45.

Dactyl, 6.
Dactylic measures, 25.
Decasyllabic verse, 8.
Diæresis, 74.
Dialectical words, 101.
Didactic, 71.
Dimeter, 7.
Dissyllabic measures, 5.
Dissyllabic variation, 33.
Distich, 45.
Double enallage, 75.
Double entendre, 98.
Double rime, 44.
Dramatic, 71.
Dullness, 107.

Ear-rime, 43.
Ecphonesis, 84.
Elegiacs, 37.
Elegiac stanza, 9, 47.
Elegy, 72.
Elision, 34, 73.
Ellipsis, 69, 74.
Emphasis, 4, 104.
Enallage, 70, 75.
End-stopt verse, 10.
English sonnet, 54.
Enjambement, 10.
Envoy, 60, 64.
Epanaphora, 83.
Epanorthosis, 97.
Epic, 70.
Epic blank verse, 10.
Epigram, 72, 92.
Epistrophe, 83.
Epode, 66.
Erotesis, 83.
Euphemism, 81.
Euphony, 108.
Euphuism, 107.
Exclamation, 84.
Eye-rime, 43.

Fable, 88.
Falling accent, 2.
Far-fetched simile, 87.
Feminine rime, 44.
Figures of orthography, 73.
Figures of rhetoric, 84.
Figures of speech, 73.
Figures of syntax, 74.
Final pause, 4.
Foot, 5.
Foreign words, 77, 100.
Fourteener, 12.
French rime, 43.

Gay's stanza, 47.

Grave accent, 2.

Hendiadys, 77.
Heptameter, 7.
Heroic couplet, 9, 45.
Heroic quatrain, 9, 47.
Hexameter, 7.
Hexameters (classical), 36.
Historic present, 96.
Hypallage, 76.
Hyperbaton, 68, 76, 104.
Hyperbole, 96.

Iamb, 5.
Iamb (French), 65.
Iambic measures, 7.
Iambic nonameter, 14.
Illustration, 86.
Impressiveness, 108.
Improprieties, 101.
Innuendo, 81.
Interrogation, 83.
Inversion, 68, 76, 104.
Irony, 97.
Italian sonnet, 53.

Jingle, 98.

Lay, 63.
Leonine rime, 44.
Line rime, 44.
Litotes, 81.
Long quantity, 3.
Loose sentence, 103.
Lyric, 71.

Malapropism, 101.
Mandakranta, 39.
Mannerism, 84.
Masculine rime, 43.
Measure, 5.
Meiosis, 81.
Metaphor, 87.
Metonymy, 88.
Metre, 5.
Metre of Locksley Hall, 22.
Mixed metaphor, 89.
Moloss, 6.
Monometer, 7.

Neologism, 100.
Newly-coined words, 100.
Non-trope, 84.

Obscurity, 107.
Obsolete words, 100.
Octave, 53.
Octometer, 7.
Octosyllabic verse, 8.
Ode, 63.
Onomatopœia, 99.
Orthoëpy, 1.
Ottava rima, 52.
Overflow, 10.
Oxymoron, 81, 93.

Palilogia, 83.
Pantoum, 59.
Parable, 88.
Paragoge, 74.
Paragraph, 104.
Paraleipsis, 82.

Parallel construction, 106.
Paronomasia, 98.
Passive personification, 95.
Pastoral, 72.
Pathetic fallacy, 95.
Pause, 4.
Pentameter, 7.
Period, 113.
Periphrasis, 82.
Personal metaphor, 94.
Personification, 94.
Perspicuity, 107.
Petrarchian sonnet, 53.
Pindaric ode, 66.
Pitch-accent, 1.
Pleonasm, 75.
Poetical licence, 68.
Poetic diction, 68.
Poetry, 1, 70.
Polysyndeton, 76.
Præter expectatum, 97.
Pregnant construction, 79.
Prolate quantity, 3.
Prolepsis, 80.
Propriety of words, 101.
Prose, 1.
Prosody, 1.
Prosopopœia, 94.
Prosthesis, 74.
Provincialism, 101.
Pun, 98.
Purity of words, 100.
Pyrrhic, 6.

Quantitative metre, 5.
Quantity, 3.
Quatrain, 47.
Quintet, 49.
Quintuplet, 49.

Redundancy, 75.
Refrain, 68.
Rhetoric, 73.
Rhetorical question, 83.
Rhythm, 5.
Rime, 43.
Rimed blank verse, 11.
Rime-royal, 51.
Rising accent, 2.
Romantic metre, 8.
Roundel, 62.
Rule of consecutive arrangement, 104.
Rule of explicit reference, 108.
Rule of priority, 102.
Rule of proximity, 102.
Rule of unity, 103.
Rule of unity of purpose, 106.
Run-on verse, 10.

Sapphics, 38.
Sarcasm, 98.
Satire, 71.
Scansion, 7.
Scenic blank verse, 10.
Scottish stanza, 51.
Sentence, 102.
Sestet, 50, 53.
Sestina, 56.
Sextain, 50.
Shakespearian quatorzain, 54.
Short quantity, 3.

Short Spenserian stanza, 52.
Simile, 84.
Simplicity, 107.
Single rime, 43.
Slang, 101.
Solecism, 77, 101.
Sonnet, 53.
Spenserian sonnet, 54.
Spenserian stanza, 52.
Spondee, 6.
Sragdhara, 40.
Stanza, 44.
Stanza of Omar Khayyam, 48.
Stichic verse, 44.
Strained metaphor, 88.
Stress-accent, 1.
Strophe, 66.
Style, 73, 108.
Sustained metaphors, 88.
Syllabic metre, 5.
Syllepsis, 80.
Synæresis, 34, 74.
Syncope, 3, 74.
Synecdoche, 90.
Synesis, 78.

Tautology, 75.
Technicalism, 101.
Tennysonian stanza, 47.
Tercet, 45.
Terza rima, 46.
Tetrameter, 7.
Theme of a paragraph, 104.
Tmesis, 74.
Tone, 4.
Tragedy, 71.
Tragi-comedy, 71.
Transferred epithet, 76.
Tribrach, 6.
Trimeter, 7.
Triolet, 61.
Triple rime, 44.
Triplet, 45.
Trisyllabic measures, 6.
Trisyllabic variation, 34.
Trochaic measures, 17.
Trochee, 6.
Trope, 84.

Ungrammatical words, 101.
Upajati, 39.

Variations in metre, 31.
Verbosity, 107.
Verse, 1.
Versification, 1.
Villanelle, 57.
Virelay, 58.
Vision, 96.
Vulgarism, 101.

Weak rimes, 44.
Words, 100.
Wyattian sonnet, 54

Zeugma, 78.

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